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music mag

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LEROY J. ROBERTSON, professor of music at Brigham Young University in Provo, Utah, is the winner of the \$1000 Henry W. Reichard Symphonic Award for the Western Hemisphere, the largest prize ever given in a composition contest. The winning composition is entitled "Trilogy," and was written in 1938-39. The second prize of \$5,000 was awarded to Caamargo Guarnieri of São Paulo, Brazil, for his composition as yet unnamed. Third prize of \$2,500 went to Albert Sencry of Los Angeles for his "American Symphony."

A LIFE-SIZE silver bust of Enrico Caruso was presented recently to the Metropolitan Opera House by Mrs. Dorothy Caruso, widow of the noted tenor. The bust was made by the Italian sculptor, Cifariello, who completed it in 1910 and gave it to Caruso. The bust was placed in the lobby of the Family Circle, where so many opera lovers who remembered the famous artist would see it. Mrs. Caruso herself, made the presentation, to which responses were made by Mrs. August Belmont, president of the Metropolitan Opera Guild and Edward Johnson, general manager of the Metropolitan Opera Association.

A NEW TEACHING CHAIR known as the Walter W. Naumburg Professorship at Harvard University has recently been endowed at \$100,000. The endowment has been matched so that \$200,000 to establish the position, the aim of which is to assist the Music Department to care for the increasing number of students.

EMERSON KALLEY, young Chicago conductor, presented recently the first concert of contemporary American chamber music to be heard in Paris since the War. Under the leadership of Mr. Kalle, the Andrè Girard Orchestra played a number of works composed in America with tenor, last eight years. Among them were works by William Schuman, Samuel Barber, Leonard Bernstein, Samuel Barber, Theodore Chzier, Peter Melman, Vincent Persichetti, and Robert Ward.

THE JEGELOW THEATRE at Maypearl, Texas, opened November 19, 1947, with the world première of "Candide," a dramatic fantasy with music. The stage work was written by Holland Dills, with an original musical score by Mark Bucci, twenty-three year old composer whose orchestral works have been played by various organizations. Among these was "Introduction and Allegro," which was given first performances last season by the Cleveland Symphony Orchestra.

THE MUSIC for the wedding of Princess Elizabeth and Lieut. Philip Mountbatten consisted of the following organ numbers played by Dr. William McFie, organist at Westminster Abbey: "Saraband in G" by Bach, "Fugue in G" by Bach, "Andante Cantabile," from the Fourth Symphony, by Widor; "Jesus, Joy of Man's Desiring," by Bach; selections from the "Water Music" by

Dr. WILLIAM  
MCFIE

LUTHER MARCHANT, dean of music at Mills College, California, and Louis Speyer of the Boston Symphony Orchestra have received the Coolidge Foundation medal of the Elizabeth Sprague Coolidge Foundation.

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Spain. Later he was appointed a professor at the Royal Conservatorium. He wrote a number of pedagogical works including "The Modern School of the Violin."

JOHN C. WILCOX, nationally known singing teacher and writer, died November 20, at Denver, Colorado, aged seventy. He had been visiting professor of music at Colorado College since 1945. Prior to that he had been director of the Denver College of Music, and from 1934 to 1945 he had been active at the American Conservatory of Music in Chicago. He was a valued contributor to The Etude.



station "for eminent services to chamber music." Mrs. Coolidge, who established the Foundation in 1925, made the awards personally at a concert in October in the Coolidge Auditorium in the Library of Congress.

ELIE SIEGMAYER'S First Symphony was given its premiere in November at a concert of the New York Philharmonic-Symphony Orchestra, conducted by Leopold Stokowski.

THE PALESTINE PHILHARMONIC ORCHESTRA, which was founded in 1936 by Bronislaw Huberman, opened its season in October in its home city of Tel Aviv. Guest conductors for the season include Joseph Rosenstock, Leonard Bernstein, Bernardino Molinari, Michael Taube, and George Singer.

EDWIN FRANKO GOLDMAN, noted band director will be honored on January 3, by the League of Composers in observation of the League's twenty-fifth birthday. The event will also mark the anniversary of the League's twenty-fifth season. Walter Hendl, well known American conductor, will lead the Goldman band in a series of compositions by young composers especially for band. A new composition by Percy Grainger, commissioned by the League of Composers, will receive its first performance, with the composer conducting.



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THE NATIONAL JEWISH MUSIC COUNCIL will sponsor a music festival during the fall of 1948. In keeping with the plan to begin the festival each year on Shabbat Shirah, or the Sabbath of Song, it will begin on January 24. The council will give assistance to community centers, clubs, synagogues, and schools in presenting programs of Jewish music. The major symphony orchestras have been asked to feature Jewish music during the four weeks of the festival.

MATHEU CRICKBOOM, internationally known violinist, died recently in Belgium, at the age of seventy. In the year before the First World War, M. Crickboom gave many recitals in Belgium, France, Russia, Germany, and

MONMOUTH COLLEGE offers a prize of one hundred dollars to be given to a pianist of a published American version of Psalm 95 in a four-voice harmony for congregational singing.

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# THE ETUDE

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**I**N 1823, when Franz (Seraph Peter) Schubert was twenty-six years of age and had only five more years to live in his tragically brief life, he wrote his immortal song cycle, "The Beautiful Miller's Maid." ("Die schönen Müllerin"). The work was epochal only as another manifestation of the glorious melodic genius of the master. It gave the world no new harmonic or acoustical philosophies designed to revolutionize the future of musical composition. But it has managed to survive a century and a quarter and is as alluring as the day it was written. The first four measures of the melody of the second song in the cycle, *Whither? (Wohin?)*, run:



Now let us suppose that Schubert had written the same accompaniment in the Key of G, but with the song or melody in the Key of G-flat, thus:



Of course no man whose parents had given him the name of Seraph could have dreamt of such a diabolical absurdity as this latter illustration, but do you know, dear reader, there are many published compositions by modern composers with the left hand in one key and the right hand in an entirely different one? The results are often terrifying. We are assured that liking them is a cultivated taste and if we only play them often enough, we will adore the inconceivably beautiful discords.

About the worst thing that could happen to music would be to have it frozen into certain vapid, meaningless forms in which old melodic and harmonic clichés are repeated over and over again. In THE ETUDE for last February the Hon. Charles Edison said that his distinguished father, Thomas A. Edison, after going over thousands of musical compositions written in the early part of the past century, scribbled on the cover of one song, "From 1800 to 1860 forty per cent of all songs have this tune, with scarcely an alteration." In our opinion, Mr. Edison was not exaggerating. Looking over the publications of publishers of that period we find about as much variety of style as one would find in a box of tacks. Our musical standards were pitifully low and very restricted in scope. Save for the interesting creative flights of European-trained Louis Moreau Gottschalk, the songs of Stephen Foster, and the occasional gems coming from unknown folk song composers, there was relatively little to our credit in music. In painting, however, and in certain types of Colonial architecture and design, we produced many men of distinction.

The Art of Music cannot progress without change. Changes have been coming into the art with somewhat staggering rapidity during this century. In another part of this issue we present an article by an extraordinary Russian-born American innovator, Nicolas Slonimsky, who has been investigating the mysteries of scales and new tonal combinations. Mr. Slonimsky is no long-haired musical anarchist or faddist. He is thoroughly schooled in the great master

## Whither Away?

works of the past and has roamed in the jungles of Jazz. What has troubled him, however, is the question of the music of 2048 and what the world will do with the 479,001,600 possible transmutations of the twelve degrees of the chromatic scale. In order to explain his scale philosophies he has created a new nomenclature, inventing many terms, including "pandiatonism," already found in the Harvard University "Dictionary of Music." He is by no means new in this field, as Busoni many years ago found one hundred and thirteen scales of seven notes. Slonimsky's scales are by no means all component parts of a single octave. He conceives of scales derived from three, four, five, seven, and eleven octaves, divided into equal parts and producing a great variety of patterns which may be regarded as pertinent to these scales.

Theoreticians in musical history have customarily waited for the master composers to make harmonic discoveries and then they have explained, codified, reconciled, and shall we say, "authorized" them. Generations, for instance, were brought up upon theoretical works which pilloried any one who committed "parallel fifths." Then Puccini used them exquisitely in "Madama Butterfly." The theoreticians made a right-about face and said, "Oh, well. Parallel fifths are all right, but you must know how to use them." The difference between Slonimsky and other modern theorists (including Joseph Schillinger) is that he points out the direction in which the art is leading and surveys the material at the composer's disposal, in advance of its employment.

We must respect the serious nature of Mr. Slonimsky's investigations, as he has put them forth in his voluminous "Thesaurus of Scales and Melodic Patterns." Mr. Slonimsky's book surveys the universe of tone, just as we look up to the immeasurable universe of stars, planets, suns, moons, and other heavenly bodies.

Of what concern is all this in the work of the practical, progressive music teacher of today? What does it mean for the music hungry people of this and other countries? In the 479,001,600 mutations of the twelve notes of the chromatic scale, will they find a treasure house of tonal beauty, will many of these changes be insufferably ugly? Judging from many of the carnivals of cacophony we have heard in recent years, the prospect is not alluring. Some of the orchestral works seem like the works of musical flagellants, deliberately torturing themselves in some insane orgy. On the other hand, it is gratifying to realize that the universe of music is so vast that we are by no means at the boundaries of our musical resources and that original minds, with fine training and taste, will produce masterpieces of magnificent character in the future.

Much of musical enjoyment depends upon the individual and his propensity for musical enjoyment. There is an enormous difference in individuals. We have known many charming people to whom music of the operatic type or the symphonic type proved most objectionable. There are others whose perception of sound is extremely acute. When calling upon Mr. Alec Templeton at his home in New England, he said, as we were departing, "Let me hear your automobile horn." We sounded it and he exclaimed, "F-natural and A-flat!" His acute sense of hearing synthesized the tone into the two horns that sound when the button is pressed. We had always heard it one sound.

Others have great annoyance in hearing high tones. The late Theodore Presser could not tolerate very high tones such as the high harmonics on the violin. Some string quartets gave him excruciating pain, such as the scraping of a knife upon a plate which would give the average person.

For similar reasons, some people are able to hear passages in

(Continued on Page 6)

# The Mysteries of Middle-C

A Reminiscence

by James Francis Cooke

IT WAS my privilege and pleasure to be present at the inaugural ceremonies of the original new building of the Presser Home for Retired Music Teachers in Germantown, in September, 1912. There were many celebrated speakers, including the Governor of Pennsylvania and the Mayor of Philadelphia. The eminent baritone, David Bispham; the noted piano virtuoso and teacher, Dr. Ernest Hoffman; and the distinguished American violinist, Maxfield Powell, were the soloists. There was, however, one speaker, Dr. Charles Heber Clark, who made an address which was received with as much laughter that it is regrettable there was no one present to take it down verbatim.

Finally, in going over some old documents, I came across a few lines of the fragmentary notes of Dr. Clark's famous talk, and it is not without the feeling that it perhaps is definitely presumptuous that I should use these cold notes, after so long a period, that I have attempted to preserve this talk, which seemed to amuse a large audience of teachers and music lovers. It, of course, is not to be expected that one can capture forever the wonderful flavor of the speech, as originally delivered.

Dr. Charles Heber Clark was one of the Board of Directors of the Presser Home for Retired Music Teachers, from its beginning in 1907. He was born at Berlin, Maryland, July 11, 1841. His father, the Rev. William J. Clark, was a well-known clergymen. Charles Heber Clark was educated at Germantown, D. C. He entered the field of industrial journalism in 1865 and became widely recognized as an industrial expert. For fifteen years he was one of the editors and owners of *The Evening Bulletin* of Philadelphia, and for ten years he was secretary of the Manufacturers' Club of Philadelphia. He died August 10, 1915.

Entirely aside from his brilliant and sedate business career, he lived another kind of life. In the field of literature, assuming the name *de plume* of Max Adeler, he wrote several books and novels, one of which, the amusing "Out of the Hurly Burly" and another, "The Road to Rome," met with widespread success. Over half a million copies of "Out of the Hurly Burly" were sold by the English publisher, Muller. To his disappointment, his serious novels did not meet the favor that greeted his more frivolous work. He had no desire to shine as a humorist or a clown. As in the case of Charles Lutwidge Dodgson, eminent lecturer upon mathematics at Oxford University, whose greater fame came to him at Lewis Carroll, author of the inimitable "Alice in Wonderland" and other precious fantasies, Charles Heber Clark preferred to be admired for his serious works and not for his laughable effusions. Stephen B. Leacock, Professor of Economics at McGill University, Montreal, was another famous humorist whose vocation was in a very serious scientific field.

In later life, Dr. Clark taught himself to play the pipe organ and for many years was organist at St. Matthew's Church in Philadelphia.

As Dr. Clark's remarks which follow were spontaneous and unscripted, the audience, in which there were many teachers and others who had travelled a long distance to be present upon that occasion, was surprised and delighted. He had the timbrel and drum of Grimaldi in that while speaking he preserved an attitude of great solemnity, never "cracking a smile," and meeting each of the applause and laughter with pained beidermeier.

Mother say to my father, who was a none too prosperous clergyman:

"Bill, our Charlie is eleven. Don't you think that if I have him commence taking music lessons?"

"Father" laid his hand over the region of his some-what lean clerical pocketbook and asked:

"How much are them?"

"Mother said, "Twenty-five or fifty cents, depending upon the teacher."

"Father wrinkled his forehead and said, "All right. Make twenty-five cents. I guess the children will be satisfied."

"That decided that I was to study with a Mrs. *"MUSIC STUDY EXALTS LIFE"*



CHARLES HEBER CLARK  
(1841-1915)

Araminta Smythe, a stern, cheerless widow, whose red-headed son ran errands for the apothecary's shop when he wasn't bottling soothing syrup. The great day came and Mrs. Smythe arrived with a new instruction book in one hand and a fat music roll tucked under her arm. From here on is my recollection of what happened at my first and last music lesson.

"Mrs. Smythe: 'Good morning, Charles. My! What lovely clean hands you have! I can see these little fingers scampering up and down the keys like dear little kittens! Don't frown, dear; it's not becoming to you!'

"Me: 'Yes, Ma'am.'

"Mrs. Smythe: 'You see this key, here—right under the name of the maker of the piano?'

"Me: 'Yes, Ma'am.'

"Mrs. Smythe: 'Well, this key is called this is Middle-C.'

"Me: 'Why do you have to whisper it to me?'

"Mrs. Smythe: 'That's just one of my mother's tricks. I don't want you ever to forget that this is Middle-C.'

"Me: 'C, C, C.'

"Mrs. Smythe: 'Now you know that it is Middle-C.'

"Me: 'How do you know it is Middle-C?'

"Me: 'Just as I told you it is Middle-C? Well, I told you I told you it is Middle-C.'

"Me: 'But why?'

"Mrs. Smythe: 'Simply because it is Middle-C.'

"Me: 'Haven't you any better reason than that?'

"Mrs. Smythe: 'What more reason do you want? I say it is Middle-C and it is Middle-C.'

"Me: 'But who told you it is Middle-C?'

"Mrs. Smythe: 'My teacher, or somebody. I've forgotten.'

"Me: 'Well, if you've forgotten, how can you prove it's Middle-C?'

"Mrs. Smythe: 'You don't have to prove it to me. Charlie, I say that it's Middle-C and therefore it is Middle-C. How do you know your name is Charles?'

"Me: 'I don't. I just answer to it when they call me.'

"Mrs. Smythe: 'Well, why wasn't your name Bill or Tom or Dick or Jim?'

"Me: 'I used to ask my Mother.'

"Mrs. Smythe: 'Well, let's get right down to music. Now, Charles, everyone knows that this is Middle-C.'

"Me: 'Everyone but me.'

"Mrs. Smythe: 'Well, now you know it. Let's make this our little secret.'

"Me: 'Well, if everybody knows it, it isn't any secret!'

"Mrs. Smythe: 'Everyone mind. I'll explain everything.'

"Me: 'Why isn't that key Middle-C?'

"Mrs. Smythe: 'Because it is.'

"Me: 'Who found out it was E?'

"Mrs. Smythe: 'That has nothing to do with the question. C is C and E is E. Now don't get me mixed up on that. Charles, Be a good boy and pay attention. Stop kicking the pedals and scratching your ears.'

"Me: 'All right, Mrs. Smythe.'

"Mrs. Smythe: 'Now you want to learn music to please Papa and Mamma.'

"Me: 'God said last night, after I had gone to bed, that he didn't give a hoot about my learning music just because Mamma wanted to show me off at the Ladies' Aid.'

"Mrs. Smythe: 'Be still, Charlie, and don't say such naughty things.'

"Me: 'All right, Teacher. What key is this, Mrs. Smythe?'

"Mrs. Smythe: 'That's C, one octave above.'

"Me: 'Above what?'

"Mrs. Smythe: 'One octave above Middle-C.'

"Me: 'What's it doing up there?'

"Mrs. Smythe: 'What's it doing up there? Why, it's just there, that's all.'

"Me: 'But I thought this was C.'

"Mrs. Smythe: 'Well, it is C, and so is this C, and this C, and this C, and this C. Do you understand?'

"Me: 'No, Teacher.'

"Mrs. Smythe: 'You don't understand! Well, you will if you think that is, if you study long enough. Now what key is this, Charlie?'

"Me: 'You said it was Middle-C.'

"Mrs. Smythe: 'Well, it is Middle-C.'

"Me: 'Forever?'

"Mrs. Smythe: 'Yes, forever, whether you like it or not. You can always remember it is C by thinking of the word Cat. C. A. T. (Continued on Page 6)

# Prevention Is Better Than Cure!

A Conference with

*Bidu Sayão*

Internationally Renowned Soprano  
A Leading Artist, Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUR

One of the most popular artists before the public today, Bidu Sayão needs no introduction to American readers. A native of Brazil, Miss Sayão gave evidence of her unusual gifts while she was a child. She began serious vocal study in Brazil, at the age of fourteen, and went to Paris four years later. She sought the counsel of Jean de Reszke who found her vocal emission so excellent that she needed no singing lessons as such, but accepted her as a pupil in coaching and style. After beginning her career in Paris, Miss Sayão went to Italy where she sang operas, concertos, and described the atmosphere of tradition. Once launched on her career she soon won in all the great opera houses of the world. Miss Sayão is now especially popular with American audiences for her frequent guest appearances on the *Telephone Hour*. In private life, Miss Sayão is the wife of Giuseppe Donzé, the eminent baritone.

—Educa's Note.



BIDU SAYÃO

THE TRAINING of the young American singer offers an interesting combination of advantages and disadvantages. Americans are a very musical people, and have a sense of rhythm in their blood, and a feeling for metric in their sense of musicality. It is this early drill work that "fixes" the musicality in the blood, and a feeling for metric in the sense of musicality. They have an unusually large proportion of fine voices and excellent opportunities for study. Another thing that astounds me is the clever quickness with which young Americans learn! From their earliest years of training, they are able to sing in all languages. To a foreigner, this seems remarkable. In Italy, they are presented in Italian. Thus, the most experienced and accomplished singers are seldom required to sing in any other but their own, familiar language. Over here, the newest débutante at the opera is prepared with Italian repertoire in Italian, French in French, and German parts in German. (By way of information, I might say that in Brazil, say, or in Argentina, Brazil, we are beginning to do things in the American way, offering the repertoires of each land in the original tongue.)

"In the face of all these distinct advantages, you may ask what the disadvantages can be? I think that they are the direct result of the ease, the quickness, the cleverness with which Americans approach vocal training. I think it is correct to say that young singers confuse the possibility of working quickly with the need for working quickly! From the moment they are accepted by a good teacher, they have their eyes on the professional goal—they think in terms, not of "How long will it take me to prepare?" but, "How soon can I be ready?" and this is the greatest disadvantage to which they could expose themselves!

## Develop Vocal Background

"Quite simply, there is no "method" no school, no system that can speed up the natural development of a voice. The first and greatest need for any singer is a thorough, solid, carefully developed vocal background. Certainly, one can sing without such a background—some people can sing without any training at all! But if the young artist wishes to accomplish more than singing today, tomorrow, forever; if she hopes that her voice will last through tomorrow, she must equip herself with something better than a few rules and a good contract. I do not hesitate to say that a large proportion of the vocal problems and difficulties that arise in the first five years of a singing career, are simply the results of

## The Middle Register

"While I have never had any special vocal problems to overcome, I began my work with a rather small voice. I was worried about this and asked Jean de Reszke for advice. I am glad to repeat to others that great master told me: 'Never force the voice

an inadequate vocal background . . . the career has been begun without a solid foundation.

"It is my opinion that no singer, no matter how strong or beautiful the voice, should begin singing as soon as possible. There is a certain preparation that is this early drill work that "fixes" the musicality in the blood, and a feeling for metric in the sense of musicality. It is this early drill work that "fixes" the musicality in the blood, and a feeling for metric in the sense of musicality. These help the voice to find its natural place; help to fix the voice in the tone, and nothing can take its place. These preliminary scales should be sung in every position, quickly, *legato*, *staccato*. The best exploring exercise is the slow scale, each note sustained through a full breath, and placed "right in the middle" of the voice.

—

Exercises are of great importance. I hesitate to recommend specific exercises in a general interview that reaches so many readers, because no two voices are alike, and no two styles of vocal emission are the same, and no two problems can be overcome in quite the same way. I might say that the exercises that I use exist than those of the great teacher, Matilde Marchesi. The Marchesi "method" can be found in any music shop, all over the world. Its great advantage is that, when correctly used, it can prevent vocal difficulties from arising. This, of course, is much better than allowing them to creep in and then having to cure them. Matilde Marchesi's exercises are vocal, to be sung without words, and calculated to put the voice into tone. Some of them, however, melodies that seem more like songs than drills; but the drill value is there! The exercises are progressively difficult and should therefore be approached under the guidance of the teacher. But the entire set present splendid vocal schooling! Not only do they focus the voice, the tone, the instrument; but also the voice is placed high in the chambers of resonance. For lyric singing, the throat is more open. Without a knowledge of tone position, the best drills are of little help!

"The thorough vocal background which I advocate so strongly, helps to smooth away difficulties of dynamics. Anyone can sing *forte*—but few singers take the time to master a *piano* and *beautiful pianissimo*; to be able to sing *pianissimo* and *fortissimo* to put the voice into tone. Some of them, however, melodies that seem more like songs than drills; but the drill value is there! The exercises are progressively difficult and should therefore be approached under the guidance of the teacher. But the entire set present splendid vocal schooling! Not only do they focus the voice, the tone, the instrument; but also the voice is placed high in the chambers of resonance. For lyric singing, the throat is more open. Without a knowledge of tone position, the best drills are of little help!

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## Musical Style

"But the best vocal work won't take you far in a professional career if it is not solidly reinforced with a knowledge of musical style. Your audience demands good tone, but it is tone alone that people come to hear. This, I wish to say, is the secret of the great artist. He must put himself into the music, and not out of himself, through art. How are you to do this? By making a thorough study of the various styles and schools of music—what they mean, how they came to mean what they do. I have a vivid recollection of Jean de Reszke's (Continued on Page 48)

## Whither Away

(Continued from Page 3)

the works of some modernists with great conceivable delight, while others hear them with a kind of uncontrollable disgust. The first time we heard many of the works of Debussy, Stravinsky, Ravel, Prokofieff, Honegger, Milhaud, Shostakovich, and others, we found them most intriguing. The *Guerrre-Lieder* of Schubert impressed us profoundly, but when certain of these composers reached out beyond our normal comprehension and tone tolerance, we systematically sidetracked them. In many cases these extreme compositions seemed like the nasty, smelly messes that cheeses compound in a laboratory as part of a process which, in the end, may be significant.

Mr. Slonimsky, in his popular book, "The Road to Music," which we reviewed in *The ETUDE* in December, 1947, illustrates the differences between the modern Atonal, Polytonal, and Pandiatonic system through the following amusing arrangements of the old German folk song, *Ach, du Lieber Augustin*:



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Why torturing a quaint tune in this way? If poor Lieber Augustin could hear it he might ask, "Why put mustard in your soup?" or "Why put mustard on your strawberry shortcake?"

With the coming of modern music most of the outstanding composers became "informed." Sibelius, Richard Strauss, Rachmaninoff remained comparatively conservative, but many of the others preferred to leap into the unknown, producing music which is so distinctively different that it could be called entirely original. But will this music be as fresh and as much in demand in 2048 as is the music of Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Chopin, Schumann, Wagner, and Brahms today?

America has now become the home of most of the modern composers. In the present day, largely because of conditions brought on by the great war. Our American orchestras for at least a decade have played extremely modern works, indeed commendable hospitality that has given much execrable music the right of free speech. We all know, however, that most of the programs did not play the great music of the past, the works which should be playing to empty seats. How much of the tolerance, the indulgence, the indulgence of the cascades of inconceivable obscure, incomprehensible chords is due to curiosity, is hard to estimate. One of the foremost European publishers once asked us to hear a performance at Wiesbaden of a new work by a sen-

sational composer. We heard the work and we felt seriously that it was very little different in effect from the music of the clown band in "the greatest show on earth," caricaturing Sousa's Band, "How we can't afford to go into prison, since an expensive work of art that costs for us," replied the publisher. "It creates a sensation of extravagance when it is first done, and then we rent it on royalty to orchestras all over the world. It is played once as a curiosity and almost never is played again."

A few weeks ago there came to the office of *The ETUDE* a very able pianist who had been playing public-

ly the works of one of the older living modernists. He played one of the master's compositions which sounded to our ears like a maltese cat walking over the keys to us that was the cat in this case might have been a Manx cat. We asked him what other artists were playing this master's works. He replied, "There is only one, and for some time he has been too ill to appear." It reminded us of many conversations we had had with Mr. Rachmaninoff, who sent modernist music to oblivion in twenty-five years. It seemed to us that the oblivion had already arrived.

## The Mysteries of Middle C

(Continued from Page 4)

"Me: What have cats to do with music?"

"Mrs. Smythe: Nothing, but if you want to remember Middle-C, all you have to do is to think of cats."

"Me: What have cats to do with music?"

"Mrs. Smythe: Well, then go ahead and think of anything that begins with C—carnes, cannibals, Chinamen, canaries, castor oil, cantaloupes, centipedes."

"Me: What's a centipede, Teacher?"

"Mrs. Smythe: Now, Charles, centipedes haven't anything to do with music!"

"Me: But you just said—"

"Mrs. Smythe: I know it, but I was joking."

"Me: Oh!"

"Mrs. Smythe: I just didn't want you to forget Middle-C."

"Me: I didn't know music was so hard."

"Mrs. Smythe: To tell the truth, only you are making it hard. Now let's get back to Middle-C. After C comes D. That's this key, here. Why don't you want to remember that D, think of Dog D. O. G. D for Dog. Isn't that wonderful?"

"Me: Is the cat chasing the dog?"

"Mrs. Smythe: No, of course not, Charles. They are friends. They both eat the same plate."

"Me: Then why do you put that black fence between the cat and the dog?"

"Mrs. Smythe: That's marvelous, Charles! I never even thought of that, myself. Now I know you have photographic talent! That black fence is either C-sharp or D-flat."

"Me: C-sharp or D-flat?"

"Mrs. Smythe: Yes, it's C-sharp or D-flat."

"Me: It can't be both. It must be one or the other."

"Mrs. Smythe: I said it was C-sharp or D-flat."

"Mrs. Smythe: 'Charles!'"

"Me: You can't make up your mind, which?"

"Me: You could call it a mutt."

"Mrs. Smythe: Charles, in another minute you'll make me very angry!"

"Me: Why?"

"Mrs. Smythe: Because you don't keep your mind on the subject. Now it's a good boy. You'll find out all about these things some day."

"Me: When?"

"Mrs. Smythe: Never mind. Just forget it. Did you have onions for breakfast, Charles?"

"Me: No. I just ate one. Can't you play the piano if you like onions?"

"Mrs. Smythe: That is enough about onions, Charles."

"Mrs. Smythe: Well, you brought it up, Mrs. Smythe."

"Mrs. Smythe: Let's go back to our Middle-C."

"Me: All right."

"Mrs. Smythe: These five lines I am drawing are a staff."

"Me: Why do you call it a staff, Teacher?"

"Mrs. Smythe: Why. You don't have to know why. I say this is a staff and it is a staff."

"Me: Like Middle-C?"

"Mrs. Smythe: Now watch me draw the funny sign on the staff. That's the G Clef or Treble Clef. See how it twines around the second line on the staff, G."

"Me: It looks like an S turned backwards."

"Mrs. Smythe: So it does. I never noticed it, but

"MUSIC STUDY EXALTS LIFE"

ly the works of one of the older living modernists. He played one of the master's compositions which sounded to our ears like a maltese cat walking over the keys to us that was the cat in this case might have been a Manx cat. We asked him what other artists were playing this master's works. He replied, "There is only one, and for some time he has been too ill to appear." It reminded us of many conversations we had had with Mr. Rachmaninoff, who sent modernist music to oblivion in twenty-five years. It seemed to us that the oblivion had already arrived.

there aren't any S's in music.

"Me: That's nice. How many keys are there on the keyboard?"

"Mrs. Smythe: Over eighty."

"Me: Do we have to go through all this eighty times?"

"Mrs. Smythe: No, certainly not. Soon you will be playing pretty tunes like this. This is *Yankee Doodle*. It's very old."

"Me: Can't you play anything newer than that?"

"Mrs. Smythe: Certainly, but you'll never learn to play unless you learn your keys and the staff. Now these notes in the four spaces on the G Staff spell FACE. Think of your face and you can always remember them."

"Me: Whose face do they look like?"

"Mrs. Smythe: Nobody's. They just spell face. Now this time, that looks like an egg, is a whole note."

"Me: Yes, M'am."

"Mrs. Smythe: Put a stick on the egg, like this, and press it. It becomes a half note!"

"Me: Mrs. M'am."

"Mrs. Smythe: Crack it up with the egg with the stick, and becomes a quarter note."

"Me: Mrs. M'am."

"Mrs. Smythe: Now what is this first note?"

"Me: An egg."

"Mrs. Smythe: But I told you it was a whole note."

"Me: But you said at the same time it was an egg!"

"Mrs. Smythe: But you are not to call it an egg any more. It's a whole note!"

"Me: Yes, M'am."

"Mrs. Smythe: Charles, I think you are making fun of me."

"Me: No, honest, Teacher. I want to learn."

"Mrs. Smythe: Now Charles, I have a lot of notes written on these little cards. I'm going to mix them all up on the table and see what we can find. What does that look like?"

"Me: An omelette?"

"Mrs. Smythe: Charles!'"

"Just then Mother came in and said: 'How is Charles making out?'"

"Mrs. Smythe: Just wonderfully, Mrs. Clark. He asks intelligent questions. But it will take a little while. Now Charles, let's get back to Middle-C. I have a great surprise for you. Middle-C is like the Home Plate in baseball."

"Me: The Home Plate?"

"Mrs. Smythe: Yes. Isn't that lovely?"

"Me: Mrs. Smythe, do you play baseball?"

"Mrs. Smythe: No, but I learned all about this in a music magazine. You see, Mrs. Clark, Baseball is the very last thing and the Home Plate is the thing they all run at when the batter makes a strike and everybody gets boys just go crazy over it. It's the latest thing in teaching."

"Me: Mrs. Smythe, did you ever have a baseball bat in your hands?"

"Mrs. Smythe: Yes, I wish I—"

"Me: Like Middle-C?"

"Mrs. Smythe: Now watch me draw the funny sign on the staff. That's the G Clef or Treble Clef. See how it twines around the second line on the staff, G."

"Me: It looks like an S turned backwards."

"Mrs. Smythe: So it does. I never noticed it, but

"MUSIC STUDY EXALTS LIFE"

After a lecture on modern music, a lady approached the lecturer and asked: "But don't you think that music should be beautiful?"

This innocent question cuts to the heart of the issue of new music. The ideal of musical beauty has undergone a change, so that it is no longer possible to speak of beautiful and discordant music, without referring to the date: beautiful circa 1900, or beautiful as per 1950? When I conducted concerts of new American music in pre-Hitler Berlin, a German critic summed up his impressions of the modern score *Dichotomy* by Wallingford Riegger in the following words: "It sounds as though the notes were being slowly forced to death, from time to time a dying cow emitted mournful groans." This quotation occupies a place of honor in a "Dictionary of Musical Invective," which I am now preparing for publication. But among the entries in this Dictionary I find also the following quotation from *Musical Review*, December, 1880, published in New York: "Liszt's *Faust* is the most execrable piece of music that I have ever heard, and I am not afraid to say that it is the most execrable and impudent to the man who would suggest your driving into such rugged ground and trying to get reason out of such distracting chaos. It may be the Music of the Future, but it sounds remarkably like *Cacophony* of the Present."

Then there is this about Beethoven in "Music of the Future," published in 1880: "Beethoven was completely deaf for the last ten years of his life during which his compositions have taken on the most incomprehensible wildness. His imagination seems to have fed upon his sensitive organs."

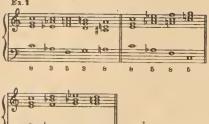
I also have in my possession a unique cartoon published by the *Satirical Standard* in 1880. In "The Music of the Future" it represents a large symphony orchestra, with string players madly swaying away, brass blaring, and drum players kicking the drums with their heads and perforating them with their boots. In addition, there is an animal section comprising braying jackasses and meowing cats. The conductor is suspended at the foot of the podium with both his hands and feet. At the foot of the podium lies an orchestra score with the suggestive inscription: "Wagner, not to be played much until 1895."

If our musical grandfathers thought that Beethoven and Wagner were ugly, what would they say of the modern jazz and jive? Yet popular music would not be thriving if the young generation of the middle of the Twentieth Century did not regard it as extremely enchanting and fascinating.

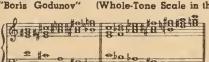
## HARMONIZATION IN MAJOR TRIADS

(Figure indicates Intervals between the Melody and the Bass)

Ex. 1



## MOUSSORGSKY: "Boris Godunov" Puccini: "Tosca" WHOLE-TONE SCALE IN THE BASS



When a new art emerges with such unmistakable vigor as modern music, the duty of a critical observer is not to wring his hands in despair and lament on the horrors of musical delinquency, but to tabulate and classify the recurrent usages and separate their basic elements from incidental and passing phases. It stands to reason that if new chords and melodic



## Young Music Must Have New Tools

by Nicolas Slonimsky

progressions come into universal use, they must be deeply rooted in the musical consciousness. Some of these procedures are remarkably simple, in fact so simple in use that one need only learn the basic principle and a manual for use. Let us consider for instance the harmonization of melodies in unrelated major chords. Every note of the melody is regarded in this system as either the root, the third, or the fifth of a major triad. For instance, G is the tonic of C major, the median of E major, and the dominant of F major. So the stationary melody of four consecutive G's can be harmonized by chords of C major, A-flat major, F major and again C major. The result is very forceful harmony. (See Ex. 1.)

The application of this major key harmony to a moving melody is very simple. When the melody goes up, we continue each successive melodic note as the root, the median or the fifth of a major chord; when it comes down we reverse the order of chords. Thus the ascending melody C, E, G, B-flat would be harmonized in C major, B-flat major and A-flat major. When there is a skip in the melody, we skip a chord, too. For instance, the ascending melody, C, E, G, will be harmonized in C major, A major and F major.

There are many other examples of this type of harmonization in Moussorgsky's *Dreams*, Dvorak and other composers. We can find examples of such harmonization even in Mozart, as for instance, in his Fantasy in C minor, in which there is a modulation from F-sharp major to D major through the single common tone in the melody. (See Ex. 2.)

Every musician is conversant with the term Polytonality. Yet real Polytonality is almost never used in actual music. It consists in writing a melody in two or more different keys. The simplest and the most euphonious polytonal combination is produced by playing scales in thirds and in sixths in two different keys, for instance C major in the left hand and E major in the right hand. It is not an easy exercise; from the force of habit the fingers of the left hand will want to climb onto black keys to make it an E major chord. Still more difficult it is to play C major in the right hand and E-flat major in the left hand. Try it over on your piano!

Those who are ambitious may combine Polytonality with Polyrhythms, by playing three notes of E major in the right hand against two notes of C major in the left hand; or four notes in the right hand against three in the left hand. Polyrhythmic practices are nothing new: Latin American rumba players use a counterpoint of three beats against four in their dance music as a matter of course.

TONAL HARMONIZATION OF A TWELVE-TONE PATTERN

Another enlargement of available musical resources is a system of chord formation which I have called Pandiatonic. Reduced to the simplest terms of C major, Pandiatonic Harmony is a free use of all white keys regardless of what happens inside such chords. Jazz players have long used (Continued on Page 60)

# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



Theory, keyboard harmony, and writing assignments on the blackboard are of course the same for all. The teacher budgets his hour expeditiously—so much time for technique, sight reading often done simultaneously by four pupils at two pianos), solo playing, criticism by students of each other's performance, and so on.

## From Two Group Experts

Miss Muriel Fouts of Rochester, New York, author of the successful, "Fun in Music", herself an outstanding group teacher, sets down some of its advantages. Of the students, she says: "The students become less self-centered and more considerate through participating and sharing with the others. They find competition inspiring and encouraging for there is always some point in which each excels and which the teacher underlines fulsomely. They become acutely alert, aware and observing, and soon learn to give and take criticism."

Teaching work and learning habits Miss Fouts writes: "Constant repetition heard in class assists the learning in the student's consciousness; more efficient work habits are established because of the necessity for study routines; new approaches and ideas are gained from the others. The teacher saves time by being able to say many things once to the entire group, by referring to the others. This saves time, reduces confusion with the class piano systems used in the public schools. In fact, I believe it would be a mistake to use the "class" label, since most of the aspects of training small groups differ materially from the methods imposed on the public school class piano teacher."

For satisfied group teaching of beginners and intermediate students, Miss Fouts says, "the students are recommended. Four makes the ideal group,

but the larger number is suggested because one of the group may be absent, another may drop out, and so forth. With the exception of beginners, it is unnecessary to assign students to groups of the same grade. It is better, if possible, to keep each grade group separate; but few have the equipment in groups to handle pupils of the second and third over the fourth grades. With youngsters it is necessary to segregate ages, such as 7 to 9, 10 to 13, 14 to 16. Adults are a different story! Almost any group-up age can be stirred together; but, don't forget it is always better to mix the sexes!"

For best results two sixty minute lessons per week are given. For both these lessons each student should pay *at least* as much as he would pay for one private hour lesson.

Group training offers a sharp challenge to the music teacher. Lazy, poorly equipped, or unprepared teachers cannot qualify. Two pianos in the studio are practically a must. All music to be played should be planned carefully in advance; the weekly practice routines, technical and theoretical assignments written on the blackboard before the hour. The instructor must outline the work so that each student will be busy playing, listening, criticizing, writing at all times. Students should be working at similar general technical assignments, but the individual student—*but not necessarily the same studies*—should be used. All the students' pieces should be different, selected for each pupil's needs and preferences. Criticism, discussion, comment from every member of the group is constantly encouraged.

"MUSIC STUDY EXALTS LIFE"

2. Much sight reading is assigned, both ensemble and individual of all types of material (accompaniments for voice or instrument, folk songs, chorales) to develop skill in accompanying their own students or classes. There is a direct tie-up between theory and piano, since the keyboard harmony work is carried over into the piano classes through transposition, modulation, simple improvisation of bass or accompaniment to a melody and so forth.

3. The students are expected to prepare without help of the teacher, piano accompaniments for their own major instrument or voice. For the latter the student must bring along to the audition a performer. (We have had some astonishingly fine performances of difficult accompaniments). The students choose the pieces they prepare "on their own."

5. We give the group the maximum of material to cover, not always expecting polished performances of each piece, since the objective of the classes is to acquaint the students with as much of a cross-section of piano literature as their degree of advancement warrants.

6. We find that the presentation and "putting over" of technique is easier and far more stimulating in a group.

Miss Rosendenscher adds: "We aim to give the student in the limited period of time a fruitful and usable piano experience. . . . Our groups have four to five members. We try to keep down to four."

Thank you Miss Fouts and Miss Rosendenscher for your helpful reports!

## Those Waiting Lists

Dozens of teachers have written of their not unpleasant dilemma; that is, waiting lists of pupils as long again as their present capacity teaching hours. This year, more than ever, they have been overwhelmed by the deluge of young and old pupils avid to tickle the ivories. Some of the teachers who have boldly tackled these lengthening waiting lists by putting the students on waiting lists have been surprised by the good results. Seventy-two college students at Stephens College (Columbia, Missouri) are flourishing mightily. One group of six Stephens girls is even going all out in a strenuous combination course of piano, theory, and music appreciation! Dr. Peter Hansen, chairman of the Stephens Music Department, and his enterprising faculty have embarked wholeheartedly on the project. . . . They may assure us a report at the school year's end.

Music Schools and conservatories will be forced to establish group training with the beginning of the new semester. Now is the time to enlist as one of the pioneers in this significant movement. If you are a private teacher, start a group in your studio to prove to yourself that you can do it. At first choose your least interested, less gifted students. What a relief to pool them in a time, energy and disposition saver! If they turn out their noses and begin to complain, drop them and demand a group of better students. When these are in the way, invite the dull private "dopes" to sit in at a group lesson. They will be so stimulated by its vitality and surprised by its gaiety that you will have no further difficulty selling them on it. Several teachers I know make it a rule that only students who join a group may arrange for private lessons. This is in addition to the group lessons, of course. . . . It works!

Let everyone experiment with his own group procedures. The sky is the limit! The enthusiastic students will snap at almost any bait. By summer enough data should be assembled to draw definite conclusions, tightened up group teaching techniques, set up piano teaching courses.

Yes. The New Era is waiting outside! Will you open up the door, or shoo it away and miss one of the biggest opportunities of your teaching career?

"Of the nine the loveliest three  
Are piano, music, poetry.  
But thou art freest of the free,  
Matchless muse of harmony."  
—GRILLPARZER

THE ETUDE

# Mozart, the Musical Flower of the Rococo Period

How the Historical Background of a Composer Affects His Music

by Rev. Eugene Kellenbenz, O. S. B.



WOLFGANG AMADEUS MOZART  
From a crayon portrait by Schmid.

WITH MANY composers we can gain a more sensitive appreciation of their music if, by the aid of the help of our imaginations, we place ourselves back in the very historical period in which the composer lived and worked. A composer cannot help but absorb into his musical nervous system the spirit of his age. We, as moderns, live in an industrial age. Scientific and industrial progress are the hallmark of twentieth century living. Whether we are consciously aware of it or not, this well known influence influences our daily life at a fast tempo, the pace set by the machine. We approach the business of living with a hurried impatience that it moves quickly with something new and different appearing every second. A movie can picture a man's entire life in an hour and a half. We almost want to live that way. Nervously, we wish to move from one highpoint to the next, avoiding the intervening waits. A composer writing today will be influenced by the spirit of his own generation. In 1947 his music will bubble with the nervous enthusiasm that is our characteristic pose. It will pulsate with new and vital rhythms; all expressive of a fast machine age. Listen to the music of any modern composer and see how true this is: Stravinsky, Shostakovich, Prokofiev.

## The Rococo Period

You and I are much alive to this year of 1947. The life and customs of 1947 are as natural to us as the air we breathe. Mozart was just as much a part of his generation as we are of ours. For the moment let us dip into the year 1747, and take up living again in the age of Mozart. Let us view life and the world as seen through the eyes of Mozart and his contemporaries. It is certain Mozart did not live in a machine age. What sort of an age was it?

It was an epoch in history known as the Rococo Period. The term Rococo more properly refers to the style of architecture which flourished in the eighteenth century. But it has come to be applied to the whole

period in which Rococo architecture was in vogue. The word, Rococo, itself, is supposed to be derived from *rocaille*, a French word meaning to imitate the artificial caverns or grotesque craggy caves and grottoes built into the gables of the great palaces at Versailles. Leading architects imitated the style of these caves and grottoes, and as a result their creations were often a maze of curves and broken curves resembling sea shells. Their work was imaginative and, at the same time, in style without the grotesque, overdone, overexaggerated, and vulgar lines of the Baroque. Strangely enough, the Rococo and the style of decoration had little influence on the Georgian type of architecture found in England, but they did spread over all the European continent, affecting principally France, Italy, Germany, and Austria. The "grand manner" is the exact opposite of that is Rococo. It was an age of art in music, painting, and in the art of living. It was for this reason that this entire historical period has come to be called the Rococo Age. If you wish dates, the period began with the death of King Louis XIV of France in 1715 and closed with the execution of King Louis XVI of France in 1793. It was an age of the "grand style" not only in architecture, but also in music, painting, and in the art of living. It was for this reason that this entire historical period has come to be called the Rococo Age.

This all appears completely ridiculous to us, but that was life in the Rococo Period. Every detail of life was done with the grand manner, and, in fact, the "grand manner." Nobles and their ladies dressed as meticulously for their execution as for some court function. They were so absorbed in their dream world that not even the sober reality of execution could shock them. We are told of a young lady who, after two hours of toilette preparation, went to her trip to the guillotine. No doubt her costume was overlooked. It was all done with the same exacting care she would have used if she were to be in attendance at the queen's throne that afternoon. The duchess ascended the scaffold with perfect poise and self-assurance. She asked of her executioner a moment or two that she might make a few last minute adjustments on her hairdress. And then the guillotine.

This all appears completely ridiculous to us, but that was life in the Rococo Period. Every detail of life was done with the grand manner, and, in fact, the "grand manner."

## Composers for nobility

Mozart's life falls into the latter half of the eighteenth century. His death occurred in 1791, two years before the death of Louis XVI. Since Mozart as a boy prodigy toured the courts of Europe, the drawing rooms of the nobility were a familiar sight to him. As a composer this same nobility were to be his customers. In Mozart's day there were no concerts for the general public, and the composer who wished to earn his bread and butter had to go to the nobility for the concerts given at the palaces of the nobility. Mozart as a concert performer must please the musical tastes of the noblemen who were his customers. This Mozart did, and it is for this reason that his music is a truly perfect reflection of the life and times of the eighteenth century. His music has all the grace and elegance of a princess freshly grown for a grand court. In a sparkling new dress Mozart tells us of the world and people that he knew so well. For this reason we can gain a deeper insight and finer understanding of Mozart's music by a quick (Continued on Page 46)

MOZART AS A CHILD PRODIGY  
This engraving, made in France, was republished in England in 1823 and described as "a scarce French Print."

JANUARY, 1948

"MUSIC STUDY EXALTS LIFE"

# Symphonic Broadcasts Command Wide Attention

by Alfred Lindsay Morgan

The Philharmonic-Symphony Orchestra of New York began its eighth season of broadcasts on October 12 (Columbia Network, 3:00 to 4:30 P.M.). The first four concerts were conducted by Leopold Stokowski, who with his unusual gift for program making presented a seldom-heard music. Pleasantly remembered was the conductor's straightforward and warm-toned reading of Brahms' "Symphony in that opening broadcast which also contained Tchaikovsky's Three Nocturnes. The third work called "Sirius," owing to the inclusion of a women's chorus is seldom heard, even in the concert hall much less on the radio. It has been said that it was the "Cinderella" of the three because of its frequent performance. Mr. Stokowski has long evidenced interest in this type of music and his interpretations of these individual pieces were appreciably performed with sumptuous and colorful sounds. In a later concert of all-Russian music the conductor was heard in his Symphonic Synthesis arrangement Moussorgsky's opera "Boris Godunov," a work which has incited considerable critical discussion but which remains, in our estimation, an impressive and cogent arrangement of Moussorgsky's music.

Dimitri Mitropoulos taking over the orchestra for four concerts on November 23, revised in his initial broadcast the Boston Symphony's "Alpine" Symphony, which had not been heard in this country since 1930. The Strauss symphony, composed in 1915, is a colossal score requiring a full orchestra, and a number of gadgets including wind-machines, a machine, and cowbells. In one long movement of nearly an hour, Mitropoulos, the work, expressing the beauties and dangers of the Alpine ascent, reveals the composer's striking ability as a modern orchestral technician. Its thematic structure, however, lacks lofty inspiration, being almost too pictorial for his taste. Since the work aims to tell a story, lantern slides were used in the concert hall to elucidate its program. Mitropoulos' interest in this symphony may be traceable to his native country for mountain climbing; he has scaled many of the most difficult ranges in this country.

The opening half of the Philharmonic-Symphony season has been given over to guest conductors. This sort of arrangement is desirable to radio audiences, for it gives people who do not have access to the large concert halls an opportunity to evaluate the work of some of the leading musicians of today. The French conductor, Charles Munch, taking over for the broadcasts of November 9 and 10, after a fine critical reception, he received last year. Following French Georg Szell, the Hungarian-born conductor, was heard in three appreciably devised and performed concerts.

Charles Munch returns for the first two concerts of the season this month, after which Bruno Walter, permanent Musical Director of the orchestra, takes over. In the January 4 broadcast radio listeners will have an opportunity to hear Arthur Berger's cantata, "Jeanne d'Arc au Boucher" based on the story of Paul Claudel, which utilizes both speaking and singing voices, and an adult and a children's chorus. This work was written during the war and was first heard in Belgium during the Occupation, where curiously it was also recorded without protest from the Germans. Among Walter's novelties this season will be a performance of Mahler's Sixth Symphony, which will receive its first American performance.

Belying his four score years, Maestro Arturo Toscanini has revealed in his first scheduled performances with the NBC Symphony Orchestra his ability to make music in a vital and memorable manner. Those who heard him in his reading of Tchaikovsky's "Pathétique" Symphony in the broadcast November 15 must have felt with the present writer how deeply the conductor has absorbed this music and how intensely he can feel and express a work of this kind. His performances brought forth considerable praise from critics for its clarity of line, its emotional pulsation and its avoidance of the "showy" which, which others endow the symphony on occasion. In his November 22 broadcast, the Maestro revived interest in Brahms with the performance of the composer's Concerto for Piano and Strings in B-flat. The work had not been played for two hundred years since it was only recently discovered in a collection of Vivaldi autographs at the National Library in Turin, Italy. Mischa Mischakoff, the concertmaster of the orchestra, is remembered as the sympathetic and amiable program of November 22 was devoted entirely to eighteenth century music, and radio listeners were given a rare opportunity to hear the Maestro perform some Bach and Handel music. Selden has, this writer, remembered the classical beauty of the "Gymnus Air" from the Third Suite more appreciablely performed in recent years.

Following his custom in recent years of giving a complete opera on the air, the Maestro gave the radio audience an opportunity to hear one of the greatest performances of Verdi's dramatic masterpiece, "Otello," in the broadcasts of December 6 and 12. It is to be sincerely hoped that this notable venture by the Maestro and his associates with him will not be lost in the archives of radio but will find its way into records, so that others in the future, as well as those now living, can enjoy again and again such splendid music making.

The Boston Symphony Orchestra conducts under the direction of George Koussevitzky, are back on the air on Tuesday nights (American Broadcasting Network, 9:30 to 10:30 P.M., EST). The pioneer in symphonic broadcasting, the Boston Orchestra was the first major symphony ensemble to be heard on the air. Its initial broadcast, with Dr. Koussevitzky conducting, was presented from Symphony Hall, Boston, on January 23, 1928. This new season of the orchestra which began on October 14, 1948, through April 13, 1949, the broadcasts this season will be heard from Providence, Cambridge, New Haven, Philadelphia, Detroit, New London, and Hartford, as well as from Boston.

The Metropolitan Opera Auditions of the Air, which have not been heard since the close of the 1946 season, will be resumed on Sunday afternoon, January 4 (American Broadcasting Network, 4:30 to 5:30 P.M., EST).

Among radio personalities known alike to old and young is Don Carney, who is familiarly called "Uncle Don." Many of your children, and your neighbor's children grew up with him, and some of them are perhaps repeating their early radio experiences with Uncle Don's Record Party, heard on the Mutual Network



DR. KARL KREUGER

each Saturday morning from 9:30 to 10:00 A.M., EST. Back in 1925, when radio was still in knee pants, a man named Dr. Carney, who did general radio chores for New York's Mutual station WOR, was asked to conduct in a hurry for a proposed children's program. Without any preparation, he stepped into the studio, the prospective sponsor made children's toys. Carney stepped before a microphone and presented a half-hour of children's songs, chatter and whimsy which so tickled the manufacturer that he was hired on the spot. From that day, Carney—who came to be known to millions of radio "Uncle Don"—has taken on some of the qualities to quote an official at WOR: "Of Ole Man River—for he just keeps 'rolling along with a laugh like bubbling water and an innocent sort of make-believe which has endeared him to children everywhere." His Saturday-morning half-hour presents music and infinite high jinks which delight the young and help them take an early interest in music.

The "Gateways to Music" programs of Columbia Network's American School of the Air, offer some highly interesting programs planned this month. The schedule—Thursdays, 5:00 to 5:30 P.M., EST—. We hope you did not miss the program of January 1st, called "Ring in the New Year," for it was a broadcast high in the singing tower of New York's Riverside Church—a concert from the great bells. "Around the Baltic," on January 8, brings us music from Finland, Denmark, Sweden and Norway. On January 15, we will hear music of Latin America—traditional chants of mountain Indians, church song-dances of the pampas—in a program called "South Americans." The "Potsdam Concert" of January 22 will present fully heard in the court of Frederick the Great, King of Prussia, and on January 29, the music will be from the Mediterranean area.

The Detroit Symphony Orchestra's broadcasts (American Network, 8:00 to 9:00 P.M., EST—Sundays) is usually a valuable program. Dr. Karl Krueger, musical director of the orchestra, is, if nothing else, an electric program maker. Some of his program's content suggests insufficient preparation, again it reveals a sympathetic and knowing absorption with the music. The commentaries on these broadcasts are by no means helpful to sustaining interest in the programs.

*Invitation to Music* heard this year on Sundays from 11:30 to 12:00 M. EST, Mutual network, still remains one of the most interesting programs on the airways. This is the program on which more first performances have been heard than on any other. If you have not heard recent broadcasts, you have missed some unusual music.

RADIO

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

## ENGLISH TEXTS OF SCHUMANN SONGS

"TEXTS OF THE VOCAL WORKS OF ROBERT SCHUMANN IN ENGLISH TRANSLATION." By Henry S. Drinker. Pages, 145. Printed privately and distributed by The Association of American Colleges Arts Program, 19 West 44th Street, New York City.

Robert Schumann was brought up in his father's book shop and on the shelves found romance and poetry which had much to do with shaping his life and his future masterpieces. Apart from the strong influence of the mystic novelist, Johann Paul Friedrich Richter, and the outstanding poet, Johann Wolfgang von Goethe, Rückert, Eichendorff, Chamisso, von Fallersleben, but especially Heine. His settings of their poems are as pure and natural as the spirits of the poets themselves. These are among the rarest gems of some literature. Many of the translations of these verses, which include poems originally in English by Bobby Burns, and Byron, Mary, Stuart, as well as works of such like genius, are in English, a very large variety of texts, some extremely sensitive, such as Heine's *Die Lotusschleme* and *Du bist wie eine Blume*. Others are intensely dramatic, such as the marvelous "Frauenleben und Leben" cycle and *Ich Klage Nicht*. It is highly desirable that the English versions convey the spirit and the meaning of the original poems. The English is adapted to Schumann's idiom.

Henry S. Drinker, a Philadelphia musical amateur and distinguished attorney, has undertaken the translation of a large number of works as a service to art. His numerous translations from German, Russian, and Latin are now available in most large libraries.

## MUSICAL DIARY

"THE YEAR IN AMERICAN MUSIC." Edited by Julius Bloom. Pages, 571. Price, \$5.00. Publisher, Alton, Town & Heath, Inc.

Alton is the first time this annual is published for the year 1948-1949 and makes a comprehensive chronicle of major events in the American musical scene. Since this voluminous book brings forth records of such a copious flow of musical activity, and inasmuch as it actually represents only a very small part of our great musical achievements (largely as seen through a musical microscope), we can comfortably realize that our musical horizon reaches greater and greater proportions. The Editor has striven to be impartial in his judgments and the work should prove valuable to future musical historians.

## AN EPOCH MAKING BOOK

"THEATRUS OF SCALES AND MELODIC PATTERNS." By Nicolas Slonimsky. Pages, 243 (sheet music size). Price, \$12.00. Publisher, Coleman-Ross Company, Inc.

The *Etude* is glad to have a new theoretical work of staggering dimensions for review. Mr. Slonimsky, like so many of his contemporaries, has a technically elegant mind which led some critics to say, "He seems to have been one thousand years old when he was born." None but one with a very brilliant, original, and experienced mind could have written this book.

Mr. Slonimsky came to America from his native Russia (where he had been a pupil of the Petrograd Conservatory), when he was thirty-one. He has been here for sixteen years. His first post in America was as an instructor at the Eastman School of Music. Since that time he has developed into one of the foremost promoters of ultra-modern music and has been invited as guest conductor to appear with important orchestras in the United States, Europe, and South America. He also was conductor of the Pierrot Society (orchestra) at Harvard and was invited to associate with Mr. Serge Koussevitzky.

It is, however, as a musical theorist that Slonimsky has won his widest renown. In his "Theatrus of Scales and Melodic Patterns," he has built a world which may well be the foundation for much of the ultra-modern music of the future. The book in no sense resembles Janáček's *Sketches* "Mastering the Scales and Arpeggios" described in the *Etude* in January. It deals with the major and minor scales, and all the scales of the chromatic scale. The author has over thirteen hundred different scales and pattern forms. More than this, he has in-

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MAGAZINE at the price given on the right and cash or check.

by B. Meredith Cadman

vented an entirely new nomenclature such as Infra-interpolation, and a whole glossary of original appellations. He does not seem to desire to finger any of his scales and patterns, but he does the arrangements of them for performance. All of the scales and patterns are centered upon C as the initial and concluding tone. In other words, there are no key signatures in the work. If the reader wishes them in other keys he is expected to transpose them. In concluding his introduction, Mr. Slonimsky writes: "John Stuart Mill once wrote: 'I was seriously tormented by the thought of the infinitude of possible combinations of the twelve tones of the chromatic scale. Some of this will, we are certain, prove very sour to the ear of the average person, although they may seem like honey to the ears of a Schoenberg, a Haber, a Berg, or an Ives. But, ergo, as Mr. Slonimsky has written in another book, 'The more complex the better,' may be the motto of tomorrow.' Your reviewer understands that there is an article by Mr. Slonimsky to appear in this issue and that the leading editorial discusses some phases of modern music.

the unbounded universe of melodic patterns, there is likelihood that new music will die of internal starvation in the next 1000 years."

The more complex the better," may be the motto of tomorrow. The music of the future will be composed to discover all scale combinations leading to some of the half billion (minus) combinations of the twelve tones of the chromatic scale. Some of this will, we are certain, prove very sour to the ear of the average person, although they may seem like honey to the ears of a Schoenberg, a Haber, a Berg, or an Ives. But, ergo, as Mr. Slonimsky has written in another book, "The more complex the better," may be the motto of tomorrow." Your reviewer understands that there is an article by Mr. Slonimsky to appear in this issue and that the leading editorial discusses some phases of modern music.

## SOPHISTICATED MUSICAL VERSE

"ODGEN NASH'S MUSICAL ZOO." Tunes by Vernon Duke. Illustrated in color by Frank Owen. Pages, 47. Price, \$2.50. Publisher, Little, Brown and Company.

Twenty nonsense poems by the musical writer Odgen Nash, with musical settings by Vernon Duke, which are as smart as the verses. That is saying a lot. Listen to this masterpiece in rhyme by Nash:

### THE TERMITITE

Some primal termite knocked on wood  
And tasted it, and found it good.  
And that is why your cousin May  
Fell through the parket floor today.

They will of course soon become familiar in café society, but they are too good for any marmalade-muddled minds. Homes and schools will chuckle at them.

Vernon Duke, born Vladimir Dukelsky at Piskov, Russia, in 1903, was a pupil of Gléren and Dombrovsky at the Kiev Conservatory. He left Russia in 1920 and lived in Turkey, Paris, and London until 1929, when he moved to New York. He has composed some 200 compositions which have been performed by the foremost symphonic and choral societies, but is known to the larger world by his brilliant, colorful music in lighter form for the stage and for the movies. His best known popular song is *April in Paris*. His new musical book should make a bully gift for your lively friends.

## MUSICAL CREATION

"FROM BEETHOVEN TO SHOSTAKOVICH." By Max Graf. Pages, 474. Price, \$4.75. Publisher, Philosophical Library.

Mr. Graf has produced a novel and important work which will be of great interest to all who have any interest in the creation of music. This book has only superficially explored. The author is a thorough worker upon the psychology of the composing process. Without even the suggestion of the complicated technological terms employed by psychologists, and with no show of pedantry, he makes clear, through example, the processes of creative thought, and does it in a way which is both instructive and entertaining.

This book shows a rich intimacy with musical history and incidents and makes very profitable reading, not only for composers, but also for teachers and students.

mes of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as they have done, entirely new surprisingly rich veins of musical beauty. This sort of anxiety, may, perhaps, be thought to resemble that of the philosophers of Lupta, who feared lest the sun would burn out.

"The tones of John Stuart Mill are unjoined. There are 479,361,600 possible combinations of the 12 tones of the chromatic scale. With rhythmic variety added to



NICOLAS SLONIMSKY

JANUARY, 1948

"MUSIC STUDY EXALTS LIFE"





MIDGET VIOLIN



NOSE FLUTE

## Have You Ever Seen a Barrel Organ?

Shelburne, England, has a church that still uses an ancient barrel organ to provide its music. The music-producing part of this organ and the old organist, Mr. Armstrong, are shown here. This organ was bought in 1810, and is in good condition. It has six sets of 31 notes, and the barrels three feet long, each of which plays 12 tunes. The bellows is blown by means of a crank on the spindle which also operates the barrels. No chants are included in the repertoire, because it would be impossible to insure a deficiency of wind for pipes of good tone. Two hymns are played at each service. There was a time in England and in America when barrel organs were quite common.



MAMMOTH VIOLIN

"MUSIC STUDY EXALTS LIFE"

## Can We Tame the Boogie-Woogie Boogie?

by Marion U. Raeth

RECENTLY, the esteemed Arthur Rubinstein commented sadly on the addiction of our country to boogie-woogie with a remark to the effect that boogie-woogie led straight back to the jungle. Educated musicians must agree. But the disease causing fact is that the refined ear is in the painful minority. The ear that can be found turned to the newest golden calf on the horizon is the juke box. Teachers in particular are confounded by this bogey, and this preoccupation of youth with what seems to be a degenerate genre. Youngsters are fascinated by the rhythmic drive of boogie-woogie; without understanding the why or wherefore, they derive esthetic satisfaction from the employment of elementary harmonic functions. The other condemns boogie-woogie, which the pupp finds engrossing and which he knows to be in popular favor, then the teacher fails to carry weight as an authority not only in matters pertaining to popular music but in all fields; and the pupil is apt to regard with suspicion his estimate of Mozart, Beethoven, and others.

What can the teacher do? He cannot compromise his integrity, but he can study this bogey with utmost thoroughness and an authority on its make-up, and take from it everything that might possibly nurture his own teaching goals. The teacher who does this will be surprised at the amount of teaching material that can be "lifted" from boogie-woogie and assimilated into his own teaching methods. From the standpoint of the learning process, the teacher's efforts will be aided by two most important psychological principles—the pupil will learn, and repetition of the thing to be learned. Therefore, if you encounter a pupil determined upon an experiment with boogie-woogie, you have the choice of a compromise or a firm reprimand which might inhibit a gifted talent. Let us see if an irrepressible teen-ager who feels that he must play a piece which sounds like a battery of jungle drums, it is possible to make a compromise. I have tried it out with a few such pupils with surprisingly gratifying results.

If we examine boogie-woogie we will find, first of all, that the left hand pattern, which is the driving force in boogie, lies in the low bass register, often in the bass notes. These low notes are frequently a stumbling block to reading, and very little interesting material on an elementary level makes use of this register to any great extent. Consequently, the beginning pupil has neither the incentive nor the opportunity to read this register fluently. But give him boogie-woogie, and the desire to low register with pleasure and profit. Also, take the many five-finger exercises. How many teachers despatch their young pupils to practice these exercises with the left hand alone, where they are needed, and without the right hand? The "cross-over" effect of the right hand an octave above! The boogie-woogie rhythm, in their eagerness to build up the characteristic rhythms of the left hand patterns, will not be satisfied until they have achieved a smooth, even-fingered execution, even if they don't think about it in such terms. The finger patterns employed make as great a technical demand as most Hanon exercises, even if they are enclosed in terms of chaste sixteen-note notes. In the matter of rhythm, I know of no quicker means of establishing sureness in rhythmic execution than a dotted-eighth followed by a sixteenth, than by the repetitions of the boogie-woogie. It becomes a matter of sensation to the pupil, not a mathematical problem.

Then take the matter of harmony. Boogie-woogie makes use of an elementary I-V-I-IV-V pattern. Youngsters may be taught that harmonic functions in many ways, but in order for them to make them come to life, the pupil must be able to feel their implications in the music he plays. Boogie-woogie gives him the opportunity he needs. Also, the building of the left hand patterns on the first, (Continued on Page 50)



"MUSIC STUDY EXALTS LIFE"

"THERE IS but one reason for singing and that is the projection of beautiful tone. And the best thing the young singer can do is to keep that in mind. And the best way to do that is to make it safe to undertake without measuring it by the yardstick of tonal beauty. The first act of measuring comes when the question of study arises! A young girl has a fine natural voice, she loves to sing—well, the obvious next step is to send her to a good teacher and let her study. But it isn't so easy as that! She is not yet ready for that. The first portion of her vocal ability cannot be secure until she is past the formative adolescent period. Ambition and 'self expression' have nothing to do with it! First there must be a matured voice before it can be trained. I speak feelingly of this problem because I suffered bitter anguish through not being allowed to take singing lessons somewhere around my twelfth year. Many of my little friends 'studied voice' at that age, quite as they studied dancing. And their voices developed and grew

## Important Secrets of Vocal Tone

An Interview with

Hollace Shaw

Popular American Soprano  
Featured Soloist, Columbia Broadcasting System

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Lovely Hollace Shaw finds her career upholding one of our finest traditions of American music. Robert Shaw, her father, was a noted violinist. Her sister, Alice, is a noted soprano. Her mother, Anna, is a painter in South America. A younger brother is completing his college education. Miss Shaw was born in California; her father was a clergymen and her mother is a former concert and church singer; all her life she has been surrounded not merely with the sound of music but with its best ideal, and she has found this early familiarity with musical standards the greatest single help in her work. Educated at Pomona College, Miss Shaw pursued her musical studies in private, taking courses in piano, organ, theory, harmony, solfège, orchestration, form, and analysis. Though she has sung since boyhood, she was not allowed to study voice production until she was in college, where her teacher was Lucille Stevenson. Since coming to New York, she has also worked under Paul Althouse. Miss Shaw has had extensive experience in choir, choral, radio, and concert work. For five years, she sang under the name Vivian, as soprano soloist with Phil Spitalny's All Girl Orchestra. In her present capacity as featured soloist on CBS, Hollace Shaw ranks among America's most popular singers. (Editor's Note.)



HOLLACE SHAW

problems and solutions cannot possibly extend to all. My own early musical training, however, by the inspiring guidance of Lucille Stevenson. And here let me digress to say that the student-teacher relationship is a very important thing. The great question is, not how much does a teacher know, but how well can she inspire you to carry out the results of her knowledge? Miss Stevenson kept her teaching simple and natural; made no problems of it; surrounded the material, nature and art with the power of explanation that it properly deserves. One of her basic principles—and one that I have clung to—is never to make an ugly sound in order to develop a beautiful one. Thus, she kept me strictly away from the *ngu-nga-nga* nasal in vocalizing! (Later on, when the vocal student has learned to grasp fundamentals, it may be helpful to illustrate a point in terms of what is not to do, but at the beginning, strictness should be kept on pure, unumbered, beautiful tone.)

"My great problem, during my student days, was a low voice. I have never sung a single drill for the purpose of making my voice bigger. Instead, I was kept on exercises (pitched scales) to perfect tone. As my voice gradually increased in size, I had complete control of it. Once you have mastered a round, well-affect tone that 'comes out in the right place,' you can lean on it exactly as a violinist presses on his bow to accentuate the tone he has already found with his finger. But the good tone must be there, first.

"The best way to get it is to work consistently at scales, and even when you have them well up, always. My own exercises begin with three notes, up and back; then five notes; then an octave; then two octaves—ultimately, three octaves, or the entire compass of the voice, whatever that may be. Sing the scales on pure vowel tone and vary the vowel constantly, so that pure tone becomes easy for you on any vowel sound. Prefix the vowel with consonants, beginning with the labials.

"Scales are also the best possible drill for perfect-

ing flexibility. Beginning always with the slow scale, progress to the greater speed and greater rapidity, always challenging the quality of each tone. After a warming-up of regular scale work, sing first *legato* and then *staccato* scales. Then go on to arpeggios, working through them in the same order. I have found (as, I am sure, many others have, too) that the basis for a fine, crisp *staccato* is a smooth, even *legato*. It is also good to fundamental tone quality! The singing student should be able to sing a single *staccato* dissonance from a cold start. But fine, flowing (*legato*) tone can be cut off with scissors. When *staccato* can be cut off with scissors, when *staccato* tone will ring.

## Tonal Beauty

"The best hints on how to keep tone pure, though, are of small value unless a young singer has an ideal of tonal beauty in her mind. Just as the first minute instructions for finding something in the closet is the best way to the purpose of finding it, so the best way to the purpose of finding tonal beauty is to have an ideal of tonal beauty in your mind. My own exercises begin with three notes, up and back; then five notes; then an octave; then two octaves—ultimately, three octaves, or the entire compass of the voice, whatever that may be. Sing the scales on pure vowel tone and vary the vowel constantly, so that pure tone becomes easy for you on any vowel sound. Prefix the vowel with consonants, beginning with the labials.

"Actually, a knowledge of what good tone is gives more than merely inspirational help. One of the singer's great problems, as everyone knows, is the matter of intonation—the ability to hit and keep to precise pitch. Obviously, good intonation involves quickness of ear, but the ear isn't the whole story. A singer with a good ear can make mistakes in intonation without realizing it. When that happens, something is radically wrong with the tone—it gets pinched, or it spreads, or it does something it shouldn't do. The cure for such difficulties (for there are many of them which contribute to faulty intonation) is to get back to work on the projection of pure tone. Again, a tone can be on pitch and yet sound flat! (Continued on Page 46)

VOICE

"MUSIC STUDY EXALTS LIFE"

# Key-Kolor Visualizes the Key-Signatures

by Mary Bacon Mason

Miss Mary Bacon Mason was born in Ningpo, China, of Baptist missionary parentage and was a church student at the age of ten. She received her education in China, Massachusetts, Illinois, and New York, studying at such schools as Harrison Wild, Harriet Ware, A. K. Virgil, and many others. She has taught piano since 1910, and has written a dozen or more progressive, using many kinds of devices to assist her. In 1929 she wrote "Folkongs and Famous Pianists." In 1932 she wrote "Color in the Adult Approach to the Piano," and numerous other books and collections which have had a very wide sale. "Key-Kolor," a novel and interesting system of notation which she has devised, was suggested by one of her students, and recognizing that such a notation is a short cut to performance, a bridge for those who do not take the time to learn notation and keys thoroughly; but it does not minimize the fact that in learning the art of music it is absolutely essential for one to understand and acquire facility in the entire key structure.

—Editor's Note.

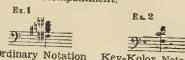


MARY BACON MASON

**K**EX-COLOR notation is designed to be a bridge: from the piano to the printed page, and from the printed page to the people. Our music professions are united by one art, the art of the keyboard and its performance, and the art of music literature and its vehicle—notation.

Keyboard instruments are the most representative of instruments I because they provide the most practical mechanism for producing complete music—rhythm, melody, and harmonic. We use our staff notation for all instruments was derived from the "naturals" of the keyboard. To distinguish between the "naturals" and the five tones which have no staff degree of their own.

Key-Kolor uses the graphic contrast of black and white to simplify written record not only for the keyboard but for the other instruments, for which the keyboard is a clearing house, common denominator, and means of accompaniment.



Ordinary Notation Key-Kolor Notation

To perfect our musical instruments countless hours and fortunes have been spent. But notation—our specification for using them—has received little comparable attention. It is read by the favored and tutored few, not by the masses of men. And it is a Chinese puzzle to be unraveled at so much per hour. This might be the era of the universal keyboard. It can be this only if we make it the era of the universal musical notation.

Listen to their alibis: "I couldn't play"; "I've no time to play"; "No space for a piano"; "I prefer radio." The true answer was given me by a businessman who always wanted to play and I spent a lot of time trying to get him to do it. The objection is not to black keys, but to their symbols, as proven by the many ear-players who prefer black keys.

If music-making is largely bypassed, it is not the fault of publishers. Nor is it the fault of dealers if people prefer radio, nor of teachers if pupils "forget to practice." All these depend upon one thing: the failure to communicate to the reader: the score, which is written in a language which is not his. The best teacher—unlike the teacher's one hour a week. The best teacher has been music, the best instrument—all are invalidated in a moment unadapted to modern minds. The year 1948 demands clarity, speed. Modern ingenuity that pierces muddle and splits atoms, can easily supply these—indeed, demands them.

The test of current notation is: How many people use it? Fluent readers are a tiny minority; everyone. Ear-players by the thousands refuse to learn staff notation. Myriads of one-time players find it impossible to keep up their reading ability. Is it fair to indict all these as lazy, incompetent, or uninteresting? Singers and solo players long to make harmony on a keyboard but

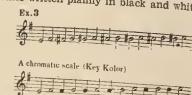
find the necessary practice and memory work prohibitive. It should be possible for anyone to read simple music without preliminaries of scale instruction, memorizing anything save the staff locations. It should be possible to eliminate guessing and fumbling for keys. Reading should be the road to knowledge, not knowledge the road to reading.

Unnecessary complexities are keeping music-lovers from music-making, and this is a tragedy. For music is more assimilable and more fun in active participation than mere listening. Inventions have changed all our attitudes toward unnecessary effort: Radio, movies, telephones, (and, of course), all encourage inactivity and "leave it to me." Some adjustment in the field of music is imperative to stem that tide of passivity and galvanize people into making their own music. A take-it-or-leave-it attitude on our part is fatal. The greatest way of multiplying musical pleasure is that of increasing the clarity and eye-appeal of music scores.

Today notation corresponds visibly neither with the keyboard nor with the tone-gamme. For when Guido's musical notation was first used, it was for the voices. The music's eye-appeal has steadily grown. Its eye appeal is in decline, for it repels rather than attracts. Everyone is eye-minded today and music can capitalize on this. Our books are eye-minded.

The true answer was given me by a businessman who always wanted to play and I spent a lot of time trying to get him to do it. The objection is not to black keys, but to their symbols, as proven by the many ear-players who prefer black keys.

**Key-Kolor: the Note the Color of the Key**  
Key-Kolor is traditional notation adapted to make the notes correspond visibly with the key-board pattern. It is music written plainly in black and white.



Keys are black or white. Notes are black or white, and the two color schemes are identified in black. Black notes are black keys, white notes are white keys. Reading is a graphic score, easy to read. You may have forgotten the scale or the feel of a particular tonality. But you can still play accurately at sight without reading the degrees affected by signatures or accidentals.

Signatures are on each staff, but if in flats, all black

"MUSIC STUDY EXALTS LIFE"

notes are flats whether included in the signature or not, unless prefixed as sharp. Conversely in sharp keys. White notes are naturals unless preceded as sharps or flats. Flats occurring in sharp keys, and sharps in flat keys, are treated as accidentals, and signs are not included in the signature. The music is self-explanatory through the measure. Whether theoretic reasons or personal preference for naturals is an open question. It can be compromised by using naturals in skips and wherever they do not alter the familiar contour of chords.

## Time-Expression in Key Kolor

Present-day use of black and white to distinguish half-time from quarters is the only obstacle to the use of color-intervals in the much wider field of pitch-notation. Accordingly, makes time a function of the note-notation. Already whole notes are shown by absence of stem, and short values by flags. It only remains to let:

Single-Stems Stand for Quarters      Ex. 4      one beat  
Double-Stems Stand for Half-Notes      Ex. 5      two beats

Every time-length is now provided in both black and white. Ex. 6



The only new symbol is the double-stem which indicates a half note. The only changed symbol is the white quarter note (Ex. 4).

After experimenting for some time with twelve-tone staves, the writer heard of Busoni's work in this field, and imported from Germany. In 1910, a copy of Busoni's *Chromatic Fantasy* on a keyboard-staff. Black and white keys were shown by black and white notes, with breves, the scale being shown by black and white notes, with eighth and sixteenth notes. Ex. 7

and half-notes. Disliking these oblong notes, I used oval notes, with a

(Continued on Page 48)

THE ETUDE

**T**HERE is a definite change in organ building in America, a change that is affecting every organ being built at the present time. During the past year or two, I have played new organs built by practically all the major builders in different parts of the country. The change in building is all the good. The organs are more delicate, more compact, too conservative for some, while there are others that are not conservative enough; but for the most part the organs built today are better than ever. When the specifications submitted for approval are studied, one is struck by the fact that the larger part of them are excellent specifications—a complete organ, instead of a Vox Humana, a small organ, or a few stops. Twenty years ago most small organs were made up from a unified flute, a string and a celeste, a diapason, and a Vox Humana, duplicated all over the manuals and pedals. On an organ such as this, it is hardly possible to "play music." On the other hand, an organ has just been installed in a small church by one of our major builders, on which practically anything can be played. It is a fine example of what is being done these days. I quote the specifications of the instrument.

## GREAT ORGAN, enclosed in separate box

|                         |    |
|-------------------------|----|
| 8' Diapason             | 61 |
| 8' Flute d'Amour        | 61 |
| 8' Dulciana             | 61 |
| 8' Unda Maris (Tenor C) | 49 |
| 4' Octave               | 61 |

## Tubes

|           |    |
|-----------|----|
| Chimes    | 25 |
| Tremulant |    |

## SWELL ORGAN

|                       |    |
|-----------------------|----|
| 16' Contra Bass       | 73 |
| 8' Voile-de-Gambe     | 73 |
| 8' Voile Celeste      | 73 |
| 8' Rohrflute          | 73 |
| 4' Flute Triangularia | 73 |

|                       |     |
|-----------------------|-----|
| Plein Jeu (111 Ranks) | 183 |
| 8' Trumpet            | 73  |
| 8' Vox Humana         | 73  |

## Tremulant

|                     |       |
|---------------------|-------|
| PEDAL ORGAN         | Pipes |
| 16' Contra Bass     | 32    |
| 16' Quinton (Swell) |       |

## COUPLERS

|                    |  |
|--------------------|--|
| Swell to Pedal     |  |
| Great to Pedal 4'  |  |
| Swell to Great 4'  |  |
| Swell to Swell 4'  |  |
| Swell to Swell 16' |  |
| Great to Great 4'  |  |
| Great to Great 16' |  |
| Unison Off—Great   |  |
| Unison Off—Swell   |  |

## PEDAL ORGAN

|                     |     |
|---------------------|-----|
| 16' Contra Bass     | 32  |
| 16' Quinton (Swell) | 32  |
| 16' Bourdon         | 32  |
| 16' Lieblich Gedekt | 32  |
| 16' Quint           | 103 |

## COUPLERS

|                  |    |
|------------------|----|
| 8' Dulciana      | 73 |
| 8' Voile Celeste | 73 |
| 8' Rohrflute     | 73 |
| 4' Principal     | 73 |
| 4' Flute d'Amour | 73 |

|               |    |
|---------------|----|
| 4' Oboe       | 73 |
| 4' Trumpet    | 73 |
| 4' Clarion    | 73 |
| 8' Vox Humana | 73 |

## PEDAL ORGAN

|                     |     |
|---------------------|-----|
| 32' Resultant       |     |
| 16' Open Diapason   | 32  |
| 16' Bourdon         | 32  |
| 16' Lieblich Gedekt | 32  |
| 16' Quint           | 103 |

## COUPLERS

|                  |    |
|------------------|----|
| 8' Dulciana      | 12 |
| 8' Voile Celeste | 12 |
| 4' Principal     | 12 |
| 16' Positane     | 32 |
| 8' Trumpet       | 32 |

|            |    |
|------------|----|
| 4' Clarion | 12 |
|------------|----|

## General Canceled

This specification is certainly worthy of study. It will be seen at a glance that there is nothing extreme in the specification. Of course a more developed diapason ensemble might be desirable but when this particular organ is heard the listener is amazed at what has been

# Greater and Better Organs For America

by Dr. Alexander McCurdy

Editor, Organ Department

done with only a diapason and an octave. I was surprised when I heard it: the balance was so good; and the swell was quite correct. How could it not have a reed trumpet and the Plain Jeu, for these stops give a clarity to the whole organ that nothing else can. The use of the trumpet for all sorts of ensemble work is worth its weight in gold. Also the trumpet is a most satisfying solo stop, of which the listener never tires. There is an adequate pedal for that organ. I cannot stress too much the importance of some good 8' and 4' stops on the pedal, and a well balanced stop in the solo side. The Dulciana and Unda Maris still shimmer and still there is clarity. It is a help to have this on the Great so that the organist can have contrasting soft stops to the Swell. The Viole-de-Gambe and Viole Celeste are broad strings which are always useful. It is so wonderful to get away from the keen, pure tin strings. These 8' and 4' stops are soft, perfectly, naturally, like the keen ones which are like some thumbtacks. This is a complete set of couplers in this setup which is always a delight to me. So many times 4' couplers are not included in an organ of this size. Also very often the Great' and 16' couplers are omitted. It is not necessary to use them perhaps in the full organ combinations, but they are truly useful for certain soft effects. For an organ of these proportions, the 16' and 32' couplers are omitted. Small organs are much too cluttered up with combinations and mechanicals. This organ is installed in a church with considerable resonance, although it is not a large church; however, it is placed well, so that it has an opportunity to "speak out."

## A Rebuilt Organ

Recently I reconditioned an organ in New England. The original organ was built many years ago and no doubt it was a fine instrument at that time. There were about twenty-five 8' stops and they were all of a large scale. The pedal was "tubby" and there were "fat" flutes all over the manuals. A reputable organ builder rebuilt the organ using about two thirds of the old pipes, some new ones, mixtures and a new console. The pipes were all returned to the factory, the reeds were revolved with new tuners, and so forth. The organ as it now stands is a masterpiece. Again this instrument is well placed. There is a dome in the church which does a lot for it. I quote here this specification:

|                   |       |
|-------------------|-------|
| GREAT ORGAN       | Pipes |
| 16' Diapason      | 61    |
| 8' Diapason       | 61    |
| 8' Dulciana       | 61    |
| 8' Gamba          | 61    |
| 4' Harmonic Flute | 61    |
| 4' Octave         | 61    |
| 23' Twelfth       | 61    |

Full complement of couplers, eight adjustable pistons for Swell, Great, Choir, and Pedal. Eight General Pistons. Here again is a specification worthy of study. There is undoubtedly much that might be criticized. I would like a better choir, some clearer pedal stops at 16', and so forth. But we must remember that for the most part the old organ was used and there was only a limited amount of money available. As mentioned previously, this organ did a remarkable job in making itself out of a very difficult situation. It gives one much more confidence in a good organ builder who can take an old organ, appreciate it, use much of it in re-building, and turn out a really successful job. This organ has brilliance, it has color, and it is transparent when the organist is careful of his registration.

## Expert Advice Needed

Very often, in dismantling an organ, we throw away pipes which should be preserved. I have no doubt that there are some types of pipes which cannot be duplicated at the present time. I know of a certain set of 32' open wood pipes, which I (Continued on Page 48)

ORGAN

"MUSIC STUDY EXALTS LIFE"

# A New Type of Music Interest Scale

by Leland R. Long

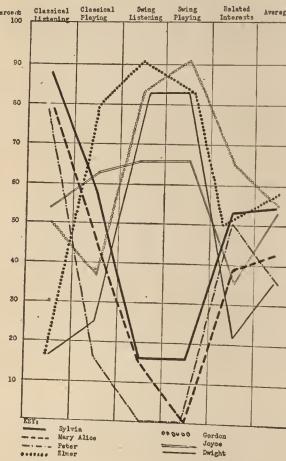
ONE of the intangibles, an individual characteristic which has defied purely objective examination, is an important clue to success in musical accomplishment. This is something beyond the sense of perfect pitch, the ability to intricate rhythmic figures, and the capacity to recall unfalteringly the tenuous thread of melody in a violin concerto which makes a Heifetz or a Menihin. We might say that the power of will and determination are intangibles. But the will is dependent upon a complex and will-o-the-wispish factor which, for want of a better term, we call *interest*.

After we have measured intelligence and to some extent musical capacity, we still have not touched upon the nucleus of energy which conditions success in music. The importance of interests has been stressed by many psychologists. Terman has stated, "... both the amount and direction of one's life accomplishments are determined largely by the nature of interests." Thorndike has asserted that "the best four students who are interested, and that interests are 'satisfying and pleasurable stimuli,'" aids to learning. Dewey, a great psychologist as well as a philosopher, said that interests are dynamic, objective, and personal. Drive—the will to succeed—is basically the outcome of the development within the individual of the combination of interests in some particular activity.

While attempting to study the musical and intellectual capacities of his band and orchestra, the writer, by administering a battery of standardized intelligence and achievement tests, was stumped in a search for any test which would give objective data on his students' interest in instrumental music. Many students who were superior mentally and rated high in pitch, rhythm, and tonal memory were not members of musical organizations; whereas a number of students who merely average in comparative test scores, were doing quite outstanding work. The thought occurred that the reason for this difference, and in general for many differences in attitude in rehearsal and toward home practice, was in the degree of interest each student possessed or had developed in his instrumental work.

**Construction of a Music Interest Inventory**  
A means for verifying this conclusion, giving objective proof, could be had by devising an instrument which would be designed to survey interests and give a picture of *status quo*. In undertaking this experiment, several factors were of importance. Interests are not static, but are continually and subject to change through environment and training. Intelligence and musical capacity, so the psychologist tell us, are stable commodities. Many of the answers regarding individual student's interests could be discovered through observation. But often there was insufficient evidence to form reliable conclusions, and this was frequently, as described in courts of law, largely circumstantial.

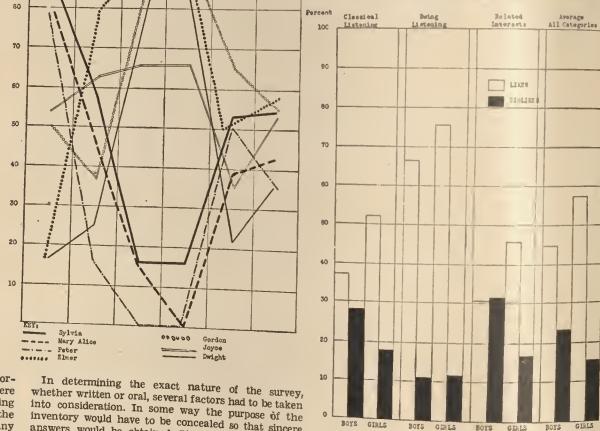
ILLUSTRATION OF EXTREMES IN INTERESTS AMONG ORCHESTRA STUDENTS



Interest development in relation to others. In his group while searching for a solution to this enigma, and in attempting to settle upon the various factors which would have to be included, such as choice of instrument, types of music preferred, and so on, the time worn battle between jazz and the classics kept passing into mind. This was not only aggravating, but nearly led the writer to give up the project. Most high school students are unconsciously dedicated to swing and there was little point in comparing swing and classical interests except for the light which it would throw upon the latter. At the risk of criticism for lack of originality, a written questionnaire was developed which, while ostensibly concerned with students' relative interest in swing and classical music, had a more far reaching purpose in disclosing details of each individual's interest pattern and in providing a scheme for comparative evaluation of the degree or strength of that interest.

Form for the questionnaire was suggested by the form used in the Eight Year Study of the Progressive Education Association to explore general subject matter interests. It was of the check-answer type, and consisted of one hundred particle phrases denoting various types of musical activity. Three possible responses could be made in the three separate columns of the answer sheet, denoting (1) liking for the activity stated, (2) indifference to, or (3) dislike of the activity.

Form of "Likes" and "Dislikes" of 63 Boys and 22 Girls for Musical Activities in Music Interest Inventory



In determining the exact nature of the survey, whether written or oral, several factors had to be taken into consideration. In some way the purpose of the inventory would have to be concealed so that the influence of the student's knowledge of the instrument's own tastes and interests, results would be highly unreliable. Any form of questioning, whether given in a group or by personal interview, would be bound to meet with this objection. Results, any of the usual forms of written questionnaire would meet the same objection, and would require an undue amount of time to administer and score. Also, the usual form of questionnaire would permit evaluation only upon an individual basis, and would not yield comparative scores which would show each student's

All of the processes involved in developing this "Music Interest Inventory," as it was called, need not be described in detail here; but statements relating to direct musical activity were interspersed with those of an extra-musical type. These principles were used which described activities demonstrating an interest in music, though not actually making music or exhibiting. These items included such activities as reading sheet music, going to movies and musical shows, working at concerts, even putting nickels in a juke box—anything which would indirectly give evidence of a liking for music.

Several considerations were born in mind in setting up the issues involved in statements of "Like" and "Dislike." Criteria for the selection of these items were possible familiarity of the majority of students, a wide coverage of all types of music, and a wide spread from the least desirable to the (Continued on Page 52)

**BAND, ORCHESTRA and CHORUS**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



MAJOR GEORGE SALLADE HOWARD  
Conductor, The Official Army Air Forces Band

achieve tonal balance through appropriate balancing of voices, both qualitatively and quantitatively.

I am convinced that there is too much masking of tonal balance. The voices, baritones, and basses are chiefly at fault when it comes to masking. It seems close harmony cannot be used for these instruments and other baritones and bass voice instruments in the low register. There is too much playing, and therefore duplication of voices; this makes for poor tonal balance, causing a lack of musicality.

Formation of a band music as written in pyramid style, and it is true that quite often the important melody usually found in the soprano voice is obliterated or sounds weak. The clarinet is too often written on the staff or only a little above. I can understand this very well, when I consider the technical difficulty from High-C two ledger lines above the staff, on up. However, there is decided need to teach this higher register to our high school clarinetists and require them to play in the upper register.

Consider for a moment the proficiency of wind instrumentalists as compared to that of string players. We will not deny that string playing requires much more ability, experience, training, and time. As a result of these facts, what has happened in the past several years is to convert high school and amateur orchestras into either disbanded or are overshadowed by the band. Many logical explanations can be given for this unfortunate situation.

The school band movement originated in small and large towns, where the local people still take, with justification, great pride in *their* band. The band is the best of the band, the best of the band, the best of the band. It has been said quite often, and certainly with much truth, that a band rehearses for appearances. Fortunately, this does not seem to be the case in the majority of the places I have visited. Because the band developed so fast, the public demanded a band overights, and the training and proficiency of the average player was very inadequate. The professional band, on the other hand, is not so good, as well as some high school bands. But generally speaking, the average instrumentalist is definitely limited, technically and musically. How can we build up score and compose for, and attempt an instrumentation for tonal balance, if technique, tone, and musicianship are lacking?

There is a great need for band directors who are fine musicians as well as music educators—for conductors who will experiment and be. (Continued on Page 53)

# Instrumentation

Its Effect Upon the Modern Band

by Daniel L. Martino

Director of Bands, Ohio University

**WE** MUST agree at the outset that the instrumentation of the band is still in a plastic stage, and its tradition is still to be developed. We realize that the greatest defect of the band as we know it today is its lack of tonal balance, and its lack of tonal balance. Transcribers for band are of the theory that the strings of the orchestra should be replaced in the band by the clarinets; as a result, the parts which in the orchestra would be given to the first and second violins, are usually assigned to the B-flat clarinets. These same transcribers, or arrangers, seem to forget entirely that orchestra also have violas, cellos, and double basses. This, then, is the question: What instruments are needed in the band to substitute for the voices and tonal qualities of the viola, cello, and double bass?

Many solutions have been recommended and some with no little success. Alto and bass clarinets have been used, and, in rare instances, contrabass clarinets are used.

The instrumentation suggested by many authorities for a tonal balance in the band's principal choir, the clarinet, is as follows: twelve first B-flat clarinets, twelve second B-flat clarinets, eight alto clarinets, eight bass clarinets, and six contrabass clarinets; a total of forty-six clarinets in all. They further suggest eight first bassoons, two bassoon oboes, two second bassoons and two contra bassoon. Of saxophones there should be a double quartet: two sopranos, two altos, two tenors, and two baritones. The soprano brass instruments should be six in number: two trumpets, two cornets and two fluegel horns. There should be a quartet of French horns, two alto trombones in F, four tenor trombones, and one basso in E-flat. There should be two BB-flat tubas, and two BB-flat contrabass tubas. Four players are suggested for the percussion section. This would constitute a symphony band of merely one hundred and four members.

I have analyzed and compared foreign and American band instrumentation and score. I have also experimented with bands regarding literature and instrumentation by arranging and transcribing with certain musical ideas in mind. However, I was not too successful, for the problem demands more research and experimentation.

From every point of view this organization would equal the present symphony orchestra as a musical instrument. It would surpass the orchestra in volume of tone and in variety of tone color and probably be the superior of the symphony orchestra as constituted at present.

Frankly, I think the whole problem of instrumentation is smattered somewhat with ignorance. In the first place, why do we insist in imitating an orchestra? A band is an organization of people to form an orchestra. I believe that one is one of the first steps. That too, we have heard others say that a band should imitate an organ. Still others have suggested that we should treat the band as a choral group.

Until we find a more desirable terminology, the word "band" must suffice. I am of the opinion that a band performs best the music written expressly for it. Yes, we will grant the music written expressly for it. Yes, through the means of present band instruments than it does with orchestra. Nevertheless, we must refrain from imitating the orchestra, organ or choral groups.

The band sorely in need of literature written and expressed with scores with "malice-aforethought." We must be able to get the music written specifically. That is to say, the individual instruments, to relate timbre, masking effects, technical facility, and scoring problems pertinent to each instrument. The next step

JANUARY, 1948

"MUSIC STUDY EXALTS LIFE"

# Why Bach Has Become a "Must" For Piano Students

by Raissa Tselenitis



Raissa Tselenitis, born in Greece, is an American citizen, resident in the United States for eighteen years. She has studied abroad, as well as in this country. Abroad, she studied under Frederic Lamond, famous Beethoven interpreter; Leopold Kretzler, and James Kwast. In this country she studied with Mabel Clemons, Ernest Hutchens, Wanda Landowska, and Howard Bauer. Miss Tselenitis has been associate teacher, with Carl Roeder, at the Boston School. She is a faculty member and an examiner for the National Guild of Piano Teachers, adjudicator for the Music Education League, chairman of the Young-Artists Division of Debut and Encore Concerts. She has won many pupils in Town Hall and Steinway Hall recitals. Several of her students are winners of superior musical awards. She is known for her outstanding work in training the young pianist and also for her inspirational and enthusiastic presentation of Bach to her young and older students, as well as in lectures. Miss Tselenitis has addressed the Piano Teachers' Guild in New York several times, as well as the Associated Music Teachers' League, the Oxford Piano Guild, and other musical organizations. —Editor's Note.

RAISSA TSELENITIS

**M**AKE BACH your daily bread and you will certainly then become an able musician," said Robert Schumann. He also said, "Music owes to Bach almost as great a debt as religion does to its founders."

The first reason why it is desirable to teach Bach to the very young is that Bach is considered to be the sanest of all musicians and one of the most human beings. We all know his life. A sane, normal life is most a commonplace life. But in spirit he was able to reach great heights and experience exalted thrills. He was a perfect bridge between the worldly and the divine in him, or, the physical and the spiritual, and even Freud, the famous Austrian psychologist, recognizes this as sanity. Bach's great sanity is evident in his music with unsurpassed artistry. This is the first reason why it is wise to bring the very young early in contact with Bach's music.

Bach's music is deeply phylogenetic. Because in bringing them in contact with Bach we bring them in contact with the very best in music, and the very best in humanity. It is admitted, of course, that all pupils do not take readily to Bach, and because a teacher's interest should never be allowed to lag, it is suggested that the very young, thus developing early the student's sense of form.

Bach's music being phylogenetic, one must develop also early a sense for the balance of voices. The voice wanders up and down, and no matter in what position or in what hand, it must be stated evenly and about the other voices. This forces an equalization and dependence of the fingers and hands, both rhythmically and dynamically. The study of Bach, therefore, forces one to develop a conscious plan for fingerings. A student discovers early that you can't apply the hit and miss method of fingering to Bach. Because the leading

contend that Bach is dry, technical, and boring. Bach is always great, exciting, and inspiring. Even in his simple pieces he combines poetic suggestion with technical skill. It is so fortunate that Bach had so many children and wrote so many simple pieces for them, which we can use today for our very young. Simple pieces they are, but some of them are also real master-

pieces. In Bach the melody is detached frequently from the harmony. One can say that Bach's music is melody in its purest form. And because he states the melody so clearly a young child can easily learn to play. His movements are too long with passages. In Bach there is one line; it can be simple and phrased just as easily. Bach's music is also considerate. His embellishments are not melodic, they are pure装饰 (decoration). The melodic line is always clear, definite, unchanging with or without embellishments. The embellishments, therefore, are only emphatic. The phrasing, therefore, is also clear and concise. A piece of Bach's music follows the natural law of breathing as the human voice does, and again recedes and ends with a phrasing that is a continuous ebb and flow, a continuous heaving up and down, a continuous crescendo and diminuendo.

This is the simplest and easiest way of phrasing that we know. Of course next to Bach, Haydn and Mozart would be best for phrasing. Bach also possesses a unique sense of architecture and his form, as his phrasing, is always very clear and concise and can be easily presented to the very young, thus developing early the student's sense of form.

Bach's music being phylogenetic, one must develop also early a sense for the balance of voices. The voice wanders up and down, and no matter in what position or in what hand, it must be stated evenly and about the other voices. This forces an equalization and dependence of the fingers and hands, both rhythmically and dynamically. The study of Bach, therefore, forces one to develop a conscious plan for fingerings. A student discovers early that you can't apply the hit and miss method of fingering to Bach. Because the leading

"MUSIC STUDY EXALTS LIFE"

of voices, and the *legato* demands, the fingering must be very carefully planned.

One of Bach's many great qualities is his great expressiveness. His is a great scale of moods. He can be gay, sad, dramatic, humorous, boisterous, pompous, or sentimental. These differences of mood are clearly seen even in his shortest and easiest works. Indeed Bach is very expressive in his many little movements, and that expressiveness is accomplished with such simple means, and with such subtleties so easily grasped by any child. We know how children are always eager to express their moods, and in Bach's music they find an easy avenue of expression.

In the company of Bach, the very young learn also reverence. These sense in time, that no matter how small a composition, its importance and quality may be. One realizes that being able to play a master of Bach well, is a great distinction, far greater than what children usually call a "big piece" by some other composer.

When teaching Bach try to make the student realize the importance of the inner voices; let the student, himself, discover and hear these inner voices with the very young, we call this "treasure hunting"; as they recognize in the inner voices, imitations and patterns, we call them "hidden treasures," and we bring them out into the open every time they occur. This "treasure hunting" pays musically great dividends.

## Pedaling

Pedaling in Bach is one of the great questions on which opinions differ. It is our thought that students should pedal Bach very sparingly, and this for several reasons. First, students should realize that *legato* must be effected, mainly by the fingers. They should then use the pedal sparingly. Bach rarely needs very much pedal. In Bach, pedaling is used occasionally for *legato*, for sustaining a note that cannot be sustained by the fingers. There is very little occasion for color pedaling in Bach or atmospheric pedaling. His ideas are clear, and pedaling should never be allowed to obscure the pattern. Often, one can use pedal in Bach for crescendo, also for emphasizing accents, and occasionally for coloring the quality of the tone. A mature artist can use the pedal in Bach with taste and discrimination, but with a student, it would have a sparingly pedaled performance, or an underdeveloped performance rather than an overpedaled one.

In performing Bach, attention should be centered on the content of the music and not the virtuosity of the performer. This is another thing the young, very early learn from Bach. They learn that plianism and virtuosity are out of place in the performance of Bach or any good music. They learn that Bach's music is only a means to an end, because even Bach's most movements are only the expression of exaltation and spiritual exaltation, and hardly ever the attempt at showmanship. Therefore, if these movements are played too fast the living spirit, or what the Greeks called "the melos" is destroyed. For an authoritative and artistic performance of Bach, one should listen to the recordings of the Two and Three Part Inventions played by Ernest Bloch.

For all the above reasons we consider the study of Bach the best guarantee for an artistic development. They say that good rootage is the best guarantee for good fruitage. Bach is good rootage and also a guarantee for good artistic fruitage.

What are some of the questions that confront the teacher who wishes to teach Bach? It is impossible to answer them all within the scope of this article, but we can take up a few that are more important. How can we get students to study Bach willingly? To accomplish this you must have a lot of patience, the art of persuasion, tact, and above all, you must be a good teacher. Do not administer Bach to your students, but let them feel they should study his music for the good of their souls. Children, as well as other humans, will do more something because it is good for them, but there is also a lot of love or liking. Love is contagious. Get to truly love it to make your students love him too.

Once Karin Steniten said: "When asked whether I teach music, I say I teach people." In teaching Bach we must particularly remember (Continued on Page 50)

**F**AME is not necessarily an attribute of artistry. There are many violinists who can qualify as artists even though their reputations do not extend very far beyond their own home towns. For artistry is not merely the ability to play notes very rapidly and with impeccable intonation, but the ability to understand and instinctively evaluate the emotional content and inner meaning of the music being performed, plus the ability to transmit into sound the feelings aroused by this appreciation. Many quite unheralded violinists have this ability; many more could easily acquire it. They understand, and make their own, the art and technique of expression.

For there is a technique of expression, a technique as distinct as the technique of playing in time, and one which, in its development, imperceptibly becomes an

essentially it is a matter of phrasing and tone. Good phrasing stems from musical understanding and good taste, but without control of tone production the best sense of phrasing is futile. For phrasing is governed by variations of tone. Tone production, therefore, will be the subject of the following paragraphs.

The first element of good quality of sound is that the player has within him a glowing ideal of tone, and an ardent wish to attain it. He has these inner qualities, then it is merely a question of finding the technique necessary to express them.

The responsibility for a beautiful tone is shared about equally by the left hand and the right arm. With the bow we can set up free, clear, and uninterrupted vibrations of the string. The function of the left hand is not so easy to describe for this is in it an intangible element that defies analysis. There are, however, two elements which must be present: the nervous intensity of the finger grip and the free, relaxed quality of the vibrato. It is through these that a player's personality is projected into his tone.

The bow is a delicate instrument, requiring a great deal of care and attention. It must never be allowed to degenerate into a dead pressure on the string; on the contrary, it must be thrillingly alive for the complete duration of every note. The player should feel that an electrical contact has been made at the moment a finger stops the string and that a current is passing through the finger into the violin, from the bow, to the last note. One of the writer's favorite ways to put it is: "You must feel that there is a large artery flowing directly from your heart to your finger tips." The violinist should ponder this concept of a living force passing directly from himself into his instrument. As it is absorbed into his consciousness he will find that his tone is gaining more and more individuality and intensity.

When the qualities of the left hand, an even, relaxed vibrato and an alive finger grip, are united with steadily drawn bow strokes, a warm, singing tone will be the result.

But this is not enough. To play accurately in time and with a singing tone is not in itself artistry; it is merely the foundation upon which artistry can be built.

The player, if he is to give any meaning and adequate interpretation to the music, must be able to shade and color his tone so that his phrasing is as expressive and his tonal palette varied enough to express eloquently the wide range of emotions inherent in the music of different periods and styles.

## Elements of Tone-Shading and Tone-Coloring

It is in this branch of study that the technique of the bow becomes paramount importance. Without a finely-controlled, sensitive, and agile bow no player can hope to attain more than a very moderate degree of artistry. Many violinists whose bowing technique is wholly inadequate, nevertheless produce a remarkably beautiful tone, but it remains one-dimensional, lacking shading and color, and soon becomes monotonous.

Tone-shading (dynamic variations) and tone-coloring (variations in the timbre of the tone) are almost

# The Art of Expression

## Part One

### Tone Production and Tone Shading

by Harold Berkley

entirely the result of combining, in various degrees and proportions, the following elements: (1) the pressure and of the bow on the string; (2) the speed of the bow stroke; and (3) the point of contact between the bow and the string. Though all three elements are of equal importance, the third thought is usually given to the second and third.

As good tone-quality depends primarily on free and uninterrupted vibrations of the string, the pressure must not be so heavy that the vibrations are checked, nor so light that they momentarily cease from lack of impetus. Actually, the pressure used when playing the violin is not so great as when playing the cello and the strings. While these limits, it is determined by the dynamic indications on the music by the duration of the bow-stroke, by the part of the bow that is being used, whether one, two, or three strings must be sounded simultaneously, and by the position on the string in which the fingers are playing. Less pressure, obviously, is used in playing a passage pianissimo, while a greater pressure is used in playing forte, too, at the frog than at the point. In the drawing of a very slow bow, no matter what the dynamic indication may be, less pressure can be exerted than when rapid strokes are being used. This is the reason why most modern violinists change the direction of the bow-stroke more frequently than is usually indicated on the music. In each case, however, the bowing markings, it may be said that this is no argument against the practicing of very long, sustained bows; the Spun Tone or Son *file* is still the most valuable exercise for developing a control of tone production.

## Importance of Bow Pressure

To obtain a full, round tone in a passage of double bowing, twice as much pressure must be used as would be required for a similar volume of sound on a single string. On the other hand, in the playing of a passage in the fifth position or higher—even a forte passage—the pressure must be comparatively light. If too much is used, the tone will become harsh and shrill instead of brilliant.

When the student has fairly well mastered the uneven division of the bow and can vary its speed at will, he should review the exercises and studies he has been working on and incorporate appropriate increases and decreases of pressure with the varying speed of the bow. He must note especially the differences of shading and color he is producing. He will find that the crescendi have greater range and intensity, and the diminuendi greater subtlety of feeling.

He will also find that to maintain an equalized volume of tone, less bow and a *little* more pressure will be necessary on the lower than on the higher strings. In playing a passage in the fifth position or higher, without crescendo, the bow should move slower and firmly on the lower strings, gaining speed and relaxing pressure somewhat as the upper strings are reached. If a crescendo is required, the speed of the bow should increase more rapidly, and the pressure maintained or even increased slightly.

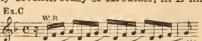
The method by which the speed and pressure of the bow are applied in making a crescendo is clearly shown in the playing of a (Continued on Page 50)

In a phrase which calls for no change of time, a short crescendo or decrescendo can be obtained by taking a faster or slower bow without alteration of pressure. Such subtle nuances are frequent in the works of Mozart, as, for example, the two phrases from the *Andante* of the D major Concerto shown in Ex. A and Ex. B

Short crescendi of this type should be taken on the Up bow whenever possible, a crescendo on the Down bow being much less natural. Similarly, short diminuendi should be played Down bow. But since one cannot always arrange the bowing so conveniently, crescendo and diminuendi should be practiced on both Up and Down bows.

## Varying Speed of Bow

It is not quite easy to vary the speed of the bow with delicacy and finesse, and some preparatory work is generally required before the technique can be used musically. The best exercise for this type of technique is the twenty-seventh study of Kreutzer, in D minor:



It should be taken very slowly at first, though the notes were quarter-notes at a moderate tempo. Using the full length of the bow, very little should be taken for the first note, rather more for the second, noticeably more for the third, and the rest of the bow (nearly half its length) for the fourth note. Later the study should be practiced with the same dynamics, but more rapidly. In each case, however, the bowing markings, it can also be used for the practice of tone diminuendi, each bow-stroke starting rapidly and getting gradually slower. For students who have not reached the grade of Kreutzer, the teacher should write out a few simple eight-measure phrases based on this study, being careful to include some that cross to the second string.

The twenty-four Caprices of Rode contain a wealth of material for the study of tone-shading. The three-line Introduction to No. 1 is especially valuable. At first, all the dynamics in these three lines should be produced by varying the speed of the bow, but without alteration of its pressure on the string. The introductions to Nos. 6, 9, 14, and 19 should all be studied on the first string in middle C. Particular attention to the markings, it may be said that this is no argument against the practicing of very long, sustained bows; the Spun Tone or Son *file* is still the most valuable exercise for developing a control of tone production.

The twenty-four Caprices of Rode contain a wealth of material for the study of tone-shading. The three-line Introduction to No. 1 is especially valuable. At first, all the dynamics in these three lines should be produced by varying the speed of the bow, but without alteration of its pressure on the string. The introductions to Nos. 6, 9, 14, and 19 should all be studied on the first string in middle C. Particular attention to the markings, it may be said that this is no argument against the practicing of very long, sustained bows; the Spun Tone or Son *file* is still the most valuable exercise for developing a control of tone production.

However, increasing or decreasing the volume of tone by means of the bow-pressure alone is a crude way of expressing the dynamics of the music. It should be resorted to only after the other two means of influencing the tone—the varying speed of the bow and the changing of its point of contact—have been found inadequate.

The violinist should be able to make a crescendo or decrescendo by varying the speed of the bow and the pressure of the bow on the string. The bow should move slower and firmly on the lower strings, gaining speed and relaxing pressure somewhat as the upper strings are reached. If a crescendo is required, the speed of the bow should increase more rapidly, and the pressure maintained or even increased slightly.

The method by which the speed and pressure of the bow are applied in making a crescendo is clearly shown in the playing of a (Continued on Page 50)

"The technique of the violin was discussed in detail on this page in the October 1947 issue of The Etude. Further comments on its article application will appear in a forthcoming article.



"MUSIC STUDY EXALTS LIFE"



## The Heart of the Song

*From a Conference with*

Clara Edwards

Well-Known American Composer of  
By the Bend of the River, A Love Song,  
With the Wind and the Rain in Your Hair

SECURED EXPRESSLY FOR THE ETUDE BY LEBOV V. BRANT

CARA EDWARDS is one of America's most famous and best loved living song writers. From her New York Riverside Drive studio she has poured forth more than one hundred beautiful, single, sentimental songs; songs which touch the hearts of men and women of everyday walks of life, and yet which satisfy the exacting demands of the highly informed professional musician. On the concert stage, on the screen, over the air, and in the theater, she has theater one hit after another, *By the Bend of the River*, *The Wind and the Rain* in *Your Hair*, *The Fisher's Widow*, and many more gems of loveliness. Not since Mrs. H. A. Beach wrote *The Year's at the Spring*, or Oley Speaks wrote *Sybil*, has any American composer caught the beauty, charm, and fancy of those who live for music.

I refuted the opolites; I lay alternately reading a favorite book of poetry and lossing. Till finally I was unable to see the sun had risen in the morning. One of the poems kept singing in my mind until finally I awoke, crept groggily from my bed, found no music paper, but scratched staves on the blank spaces of an old song, wrote on those poorly drawn staves the melody that had been haunting me, and soon I had my first song.

"As I was bidden that morning I knew that the die was cast. I would compose. My life would henceforth be dedicated to the creating of songs. Within a week I had written six more songs. All of them were accepted for publication."

Affience did not follow the publications, but

Dates are unimportant in the life of a composer, Clara Edwards has trained her mind to disregard age or dates. They really mean little to her. The music she has composed is far more important. Clara Edwards began to study piano at the age when girls "ridiculously early," and later became interested in singing. She studied at the State Normal School in Mankato, Minnesota; after her graduation there, she went to the Cosmopolitan School of Music in Chicago, but was compelled to give up her studies there because of her marriage. She states modestly that she was privately tutored in Vienna, and did some work in Stockholm. She had many marvelous opportunities in Paris and London. My technical training is not so important, but my experience is most interesting. It has all given my music to speak for me, but it does very well.

How came Claude Edwards to write music? Picture these things: a child of glorious musical talent, first the piano, then as a singer. Picture that child growing up a womanhood, still following music as her great passion. Picture a man, a physician, with him living an idyllic life. Picture a lonely daughter born to the man in Vienna. Picture the man passing on soon after the birth of the daughter, the mother soon after the necessity of earning a livelihood. Picture a turn to New York, a search for employment. Picture these things leading up to a Christmas Eve.

and I worked there as never had I worked before, because Jeanne Anne (my daughter) and I needed money to live on. Christmas was approaching and I wanted a little money for Christmas spending, as well as to pay our bills. I worked as hard that the walkman thought I was after her job, and on Christmas Eve, after hours, when I went for my pay envelope, I found that I had been discharged! What a shock!

You can imagine my horror. There is no other word — horror! Christmas Eve, my baby at home, no one in my world had collapsed about me and only darkness lay ahead.

Clara Edwards' comments upon song writing which follow should prove valuable and inspiring to young composers, some of whom may be struggling with difficult burdens.



CLARA EDWARD

## THE ETUDE

"MUSIC STUDY EXALTS LIFE."

**M**USICAL composition and the method of procedure to bring it about seems to be of especial interest to those outside of the musical profession. The thought seems to be prevalent that a man's direct result of some experience of the composer, in his life. I am very often asked what river I have in my head. *The Bend of the River*, on one occasion brought forth by the *Wind and the Night* in *Your Hair*, or what direct experience produced the *Night*. I cannot honestly answer these questions for I do not know. I would not go to the other extreme, however, and say that a composer's work is nothing to do with his work. I feel sure that his impressions, as they are depicted in picture, story, or scene, are in some way the outcome of our life experience, but that they are direct results of some sort of experience, not my own.

As we look back over the growth of music, we find that the age in which a composer lived is more important than the age in which he died. Let us take, for example, Johann Sebastian Bach, who turned out endless scores, apparently on the spur of the moment, with his eye always on the Church and the ruling monarch, with his eye also on his living contemporaries and to whom he was little more than a paid servant. We cannot see the real Bach in the compositions produced under these driving circumstances.

Consider, also, Mozart, who lived much of his short life in dire poverty and want, but who gave us some of the most charming music—such exquisite and incomparable music as which tell us nothing of his life or of his personal strength. In *Alleluia* he reaches the height of spiritual exaltation, and with his pianistic accomplishment he has given us a masterpiece. His own development and growth, and the musical development of the country, with existing conditions, are plain, however, in his operas and larger works.

**World Conditions Affect Composers**  
With Beethoven, conditions are very much changed, both politically and economically, and we find a burning intensity for freedom of expression which shines with a steady flame through everything he wrote, and which influenced nearly every form of music. Beethoven, the man, though harassed by disappointments and ill fortune, and (Continued on Page 54)

1960-61

卷之三

# JOIE DE VIVRE (JOY OF LIFE)

The Parisian phrase chosen for the name of this composition suggests the jubilant carnival spirit which makes night life in the "City of Light" so interesting. Use the pedal moderately and "make it snappy." Grade 4

G. F. BROADHEAD

Allegro moderato (♩ = 152)

G.F. BROADHEAD

*p leggiero*

1 2 3 4 5 6 7 8 9 10

ff Fine

1 2 3 4 5 6 7 8 9 10

ff D.C.

## ANDANTE, FROM ITALIAN CONCERTO

The "Italian Concerto" of Johann Sebastian Bach was published in 1735 as part of the second section of the "Clavierübung" ("Piano Practice"). Bach was then a mature man of fifty. He was at the time Cantor of the Thomas Schule in Leipzig and was the authoritative teacher of his era. Bach engraved the plates for this beautiful work. The term "concerto" was first used in 1602 by the Italian, Ludovico Viadana. The Bach work is not at all like the conventional modern concerto, but more like the concertos of Corelli, Torelli, Vivaldi, and Geminiani, written many years previous to the time of Bach. Grade 6.

JOHANN SEBASTIAN BACH

Andante (♩ = 80)

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# ON DRESS PARADE

MARCH

A stirring march with a fine rhythm. While it continually suggests the brass band, it sounds very effective when played upon the piano. Note the short pedal marks which stress the major three accents. Grade 3½.

Tempo di Marcia

ROBERT A. HELLARD

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THE ETUDE

JANUARY 1949

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# SWAYING FERNS

An extremely finished but simple melodic composition which has that pleasant swaying motion which young players like. Play it very quietly and smoothly. Grade 3.

Moderato (♩ = 69)

MURIEL LEWIS

Ped. simile

a tempo

poco rit.

Ped. come sopra

To Coda

Poco più vivo

D.S. al  $\frac{4}{4}$

rall.

CODA

morendo pp

# WITH VERDURE CLAD

FROM THE CREATION

This is one of the most appealing of all the coloratura solos in the great oratorios. These *fioriture* passages should be played with great care and fluency, never hurriedly. Haydn went to London in 1791, was splendidly received, and made a study of English music while there. "The Creation" was finished in 1797. The melody of this lovely aria has the flavor of many of the old English folk songs. The material for the libretto was selected by Lidley from the Bible and Milton's "Paradise Lost." It was then translated into German and produced as "Die Schöpfung." Grade 3 ½.

FRANZ JOSEPH HAYDN  
Arr. by Norwood W. Hinkle

THE ETUDE

MOON BLOSSOMS

Over fifty years ago a light opera composer named Meyer-Lutz wrote a composition for a stage dance known as "Skirt Dance." This started a whole dynasty of feature pieces of this type which have provided many of the most inspiring compositions for years. *Moon Blossoms* is a happy member of this family. It should be played with dancing fingers, definite accents, good taste. Watch the *staccato* notes carefully. Grade 4.

Brightly (♩ = 80)

STANFORD KING

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# LONELY DANCER

With slow, swaying rhythm (♩=96)

SECONDO

RALPH FEDERER

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THE ETUDE

# LONELY DANCER

With slow, swaying rhythm (♩=96)

PRIMO

RALPH FEDERER

JANUARY 1948

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# ONCE MORE, BELOVED

Words and Music by  
SARAH LOUISE DITTEHAVER

Andante con moto (♩ = 58)

Once more, be - lov - ed, once more In the fra - grance of the  
heart,

Once more, be - lov - ed, when  
night, in the won - der of spring - time, I'll find you. Once more, be - lov - ed, when

A - pril blos - soms beck-on to the stars, in the beau - ty of moon - light, I'll find you.

stretto (♩ = 66)

All will be music, . Each mo - ment heav - en - ly mu - sic, Ris - ing, fall - ing with in my

poco accel. e cresc. 3 ten. 3

All will be mu - sic, Each mo - ment heav - en - ly mu - sic,

mp poco accel. e cresc. 3

cresc. 3

Tempo I

Ris - ing fall - ing with in my long - ing heart,

cresc. 3

mf rit. p a tempo

mp

mf

Un - til then, be - lov - ed, once more In the lone - li - ness of night Through the mag - ic of dreams, I'll

rit. 3

find you, I'll find you once more, be - lov - ed.

p rit. 3

rall. p 3

tempo

p rall. 3

p rall. 3

# LAMENT

STANLEY P. TRUSSELLE

Andante (Like a folk song)

VIOLIN

PIANO

Un poco animato

(1) slight retard (3) a tempo

slight retard a tempo

Tempo I

(1) broadly (2) with depth of feeling (3) broadly (4) \*p

rall.

rall.

\*May be played an octave lower as at the beginning.

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Sw. Salicional, St. Flute  
Prepare: Gt. Melodia  
Ped. Gedeckt 8'

# VIGNETTE

Hammond Registration  
(B) (D 50 7453 000  
(E) (D 00 6542 000

PAUL KOEPKE

Moderately, with movement

MANUALS

(B) Sw. (Gt.)

(E) Gt.

PEDAL

Ped. 42

(To Coda) ♪

Slightly animated

D. C. al ♪

(E) Gt.

pp rit.

CODA

(E) Gt. add Strings

f subito p rit. pp

增加 Ped. Ped. 52

减少 Ped. Ped. 42

# WALTZ OF THE WILLOWS

Grade 1. Moderato ( $\text{d}=54$ )

L. A. BUGBEE

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# KEEP IN STRIDE

Grade 2. Tempo di Marcia

MARCH

J. J. THOMAS

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THE STUDY

Grade 1 1/2. Andante espressivo ( $\text{d}=96$ )

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## Important Secrets of Vocal Tone

(Continued from Page 15)

This is due to a kind of faintness which is not a matter of intonation, but of color. The tone sounds flat because it lacks overtones. My own way of solving such a problem would be to try the troubleshoot one octave lower, on *ah*, working my way up gradually to its proper place. The result would be the same by way of a dissonance, a singer gains great advantage from learning something about the physics of sound—the nature of tone itself, and the elements and circumstances that cause it to vary.

The list of vocal problems that can arise is almost as long as the human species, with each song, and each problem and each person must seek individual salvation. But it is quite accurate to say that every distinctly vocal problem can be smoothed out by a return to the first principles of piano tone production. In this case, the piano student is the teacher. At any time in one's career, some difficulty may arise that will send you back (if you are wise!) to the scales and drills you mastered when you were trying to bring out your first tone. That is why the established singer never finds himself enough, but continues straight on to the next problem, which who can not only correct difficulties, but head them off before they gain foothold.

"Another important element in pure projection is diction. I hesitate to trespass on my brother Bob's field, but I

can safely say that my own experience with diction problems is to clarify difficult syllables by some slight exaggeration, but even more by an insistence on pure vowels and crisp, decisive consonants. Take a simple scripture, for example. "Be thou a good man to me this day." Here the appropriate variety of vowels and juxtaposition of *D* and *T* consonants to say the line over, first in isolated words, and then as a sentence, keeping each vowel exaggeratedly pure and giving each consonant a sharp, clear cut, and then carrying over, so that the line that way several times and the difficulty vanishes. It is important to vocalize on diction syllables, but in preparing one's songs interpretatively, the words should always be spoken before they are sung. Thus the organs of speech become fatigued, and the vocal organs are less fatigued, the tightness and constriction that invariably occur in trying to sing new and difficult syllables—and which spoils free tonal emission.

"In my experience, every vocal problem finds its way back to original quality of tone. Hence, the singer's best chances for success are to be found in a conscientious patient study of the basis of tone production. Remember that tone, in singing, must be beautiful! The singer is not working in mass-production techniques, but in art."

## Mozart, the Musical Flower of the Rococo Period

(Continued from Page 9)

glance at the art and architecture of the period. These give indication of the spirit of the times, and show us some of the influences to which Mozart was subjected in the writing of his music.

As far as architecture was concerned, as far as music was concerned, the building of the Schönbrunn, a modest affair of some 1,441 apartments and one hundred and thirty-nine kitchens. At Gluck's death, Mozart received an appointment as court composer to Emperor Joseph II. Now, in 1786, in imagination at least, we have lived it over again. Mozart, as you know, and your class will grow. For the first time, CAVANAGH PIANO SCHOOLS are giving EASY TEACHERS full permission to sell CAVANAGH PIANO SCHOOLS to the New York Office. Details.

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Hapsburg amateurs in building construction either. Outside Vienna, the Emperor built himself a pleasant country home, the Schönbrunn, a modest affair of some 1,441 apartments and one hundred and thirty-nine kitchens. At Gluck's death, Mozart received an appointment as court composer to Emperor Joseph II. Now, in 1786, in imagination at least, we have lived it over again. Mozart, as you know, and your class will grow. For the first time, CAVANAGH PIANO SCHOOLS are giving EASY TEACHERS full permission to sell CAVANAGH PIANO SCHOOLS to the New York Office. Details.

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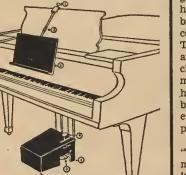
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(Continued from Page 17)

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